

Saturday 5 November 2016

Amateur Photographer



TESTED

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Shoot better landscapes

LANDSCAPE SPECIAL

- 24 expert tips from **David Noton** and other top pros
- **Britain's best landscapes** and how they were taken
- Brilliant b&w for free – **Silver Efex Pro 2** masterclass

**Landscape
Photographer
of the Year 2016**
Our pick of the winners

TESTED

LandscapePro

Great new £30 editing software
designed for landscape shooters

Nikon Df Roger Hicks on his DSLR • **Shoot fireworks** Top tips for success

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Spectacular detail captured in the darkest of light conditions, with ISO up to 409600, 5-axis in-body stabilisation, extra-wide dynamic range and internal 4K recording.

Introducing the α7s II from Sony

4K



In this issue

12 Land lovers

We've 24 tips from three top professionals on how to improve your landscape photography

24 Wonderful world

Winners and finalists from the 2016 Take a view Landscape Photographer of the Year competition

34 Every cloud has a silver lining

Rob Cherry on how to use Silver Efex Pro 2 free software to convert colour landscapes into dramatic black & white images

38 Location guide

Aysgarth Falls in the Yorkshire Dales has great photographic potential, says Jeremy Walker

46 Anthropics LandscapePro

James Abbott tests a completely new way of editing and enhancing your landscape images

49 Lee Filters Super Stopper

Michael Topham tries out one of the strongest ND filters you can buy

54 BenQ PV270 monitor

Vincent Oliver tests the latest monitor from BenQ

56 Rediscovering photography

Roger Hicks never dreamed he would forgo his beloved Leica for a Nikon DSLR, but, much to his surprise, he did

Regulars

3 7 days

21 Inbox

40 Reader Portfolio

42 Evening Class

44 Accessories

61 Tech Talk

82 Final Analysis



As the author Bill Bryson has observed, no country in the world manages to cram as much beautiful countryside and so many historic places of interest into so small a piece of real estate as the UK. Which probably explains the perennial popularity of landscape photography among AP readers. It's wonderful being out in the fresh air with your gear in a glorious location. But how do you shoot landscapes that stand out from the

crowd? This issue is packed with inspiration and ideas, including tips from top pros, insights from award-winners and editing secrets.

On a sadder note, it is with a heavy heart that I report the sudden and unexpected passing of AP's news editor, Chris Cheesman. Chris had been with AP for 17 years, during which time he gained a global reputation as a dogged and tenacious reporter, and consumer champion. He will be deeply missed by everyone who knew him. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK

Lost Soul by Leanne Rodgers

Nikon Coolpix S9900,
25-750mm, f/3.7, ISO 200

This image that was uploaded to Flickr by Leanne Rodgers dates back to 2005 and was recently salvaged from an old computer. It's a strange image with a beautiful backstory.

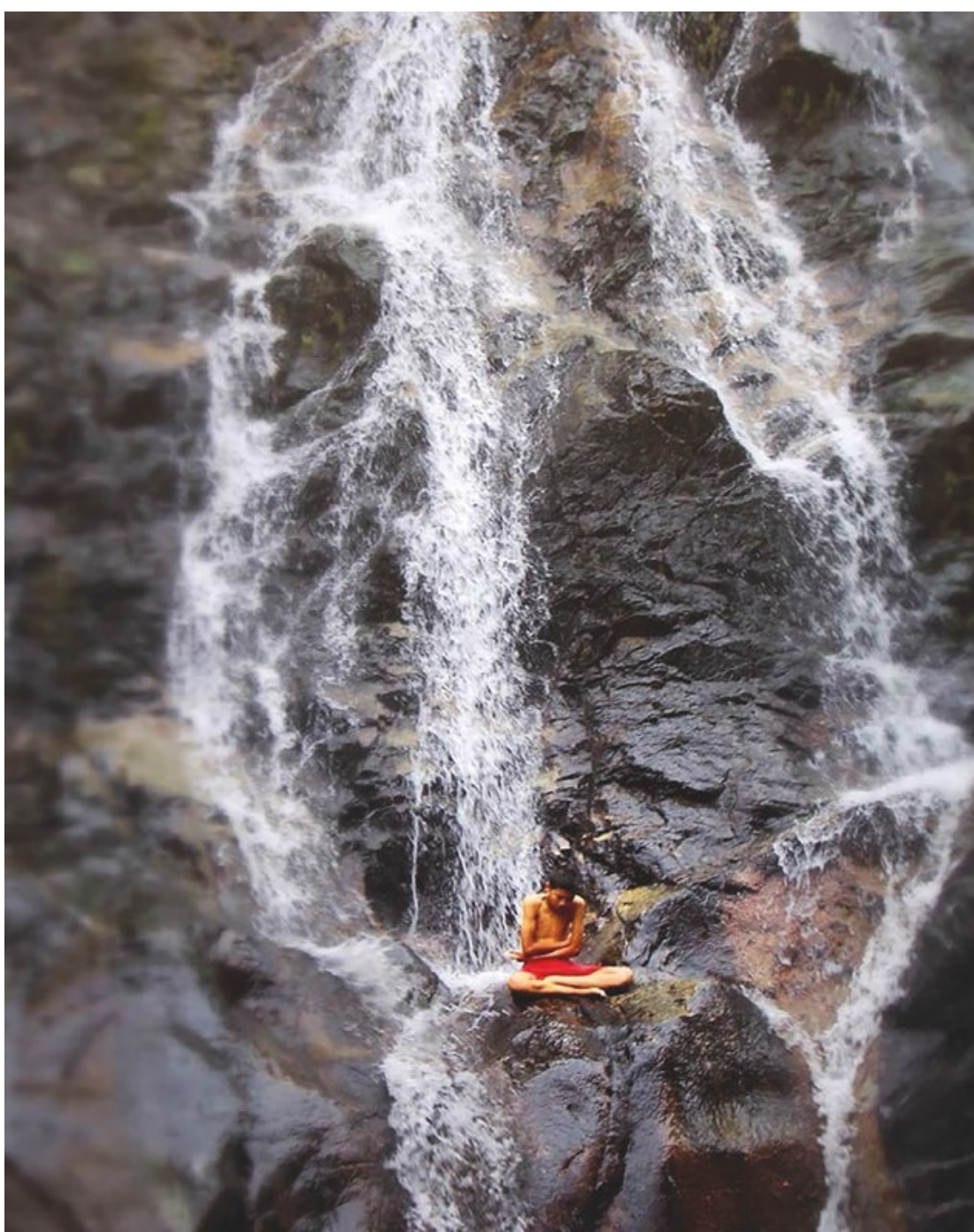
'I took this image at a waterfall in Koh Lak in Thailand not long after the tsunami that killed around 4,000 people,' says Leanne. 'I was on a working holiday helping with the clean-up. I had a bit of downtime and decided to explore the area a little more. I walked to the waterfall and it was there that I saw this boy beneath the cascading water. I took the photo with an old point-and-shoot camera. I managed to speak to the boy later and he told me he had lost all his family in tsunami. He really was a little lost soul.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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© LEANNE RODGERS



Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Chris Cheesman

It is with great sadness that we report the sudden and unexpected passing of our news editor, Chris Cheesman. Chris had been with AP for 17 years, during which time he forged an international reputation as the best news journalist in the photographic industry. His tenacity and determination brought him more scoops and stories than anyone else and he was widely admired for his honesty and integrity. He will be deeply missed by everyone at AP.



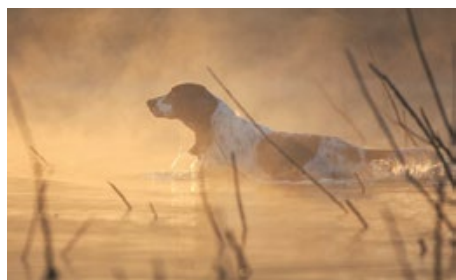
New design for Leica Q

Leica has revealed the Leica Q Titanium Gray, bringing an alternative design to its successful compact camera. The new Q model will feature the same performance and technical specifications of the standard version, and is scheduled to be available from mid-November 2016, priced £3,800.



Calling all canine lovers

The 2017 Kennel Club Dog Photographer of the Year competition is open for entries. The 2016 competition received almost 13,000 entries from more than 90 countries, making it the world's biggest and most popular competition of its type. The contest is free to enter and the closing date is 15 March 2017.



© AMASISIA VEKOSKANA/THE KENNEL CLUB

Manfrotto launches XPRO+ range

Manfrotto has launched a new XPRO+ monopod family. The range comprises six high-performance models featuring 3D fluid movement on pan, tilt and swivel for smooth video footage. It is powered by Manfrotto's new detachable Full Fluid Base, which uses a spherical joint located inside the base for additional smoothness when shooting. Visit www.manfrotto.co.uk for more details.



Kaiser filters now available in the UK

The complete range of Kaiser filters is now available in the UK through Fotospeed. The range includes Kaiser's Vario ND filter, which allows users to adjust exposure by rotating the front section of the filter, as well as various colour filters for manipulating tonality, circular polarising filters for minimising reflections and darkening overexposed skies, conversion filters for colour cast correction, and skylight filters for lens protection. For the full range, visit www.fotospeed.com.



WEEKEND PROJECT

Shoot fireworks

Bonfire night is an obvious time to shoot fireworks, but with Christmas and the New Year just around the corner there are plenty of opportunities to capture the sky lit by mini explosions. If you plan to photograph an organised event, try to get there as early as you can to secure an elevated position. In that way, you can include recognisable shapes, such as trees, buildings or statues, in the foreground, without having to shoot over people's heads. If, on the other hand, you want to include multiple bursts in one exposure, a plain black sky is the way to go. You might also like to consider including floodlit buildings in the frame to place the display in context, and give people some indication as to what is being celebrated. Just remember to turn off your flash.

1 Set a low ISO and use the bulb setting on your camera. Try an aperture of f/11 as a starting point. Make sure your camera is on a tripod, and use a remote release. Open the shutter as the firework is about to explode and close it as it is dying away.

2 Good results can be obtained using wideangle lenses, but short telephotos are often preferable for this type of work as they will help you to fill the frame with the display.



© SERGIO TAPIRO

BIG picture

World Press Photo images return to London's Southbank

◀ The 2016 World Press Photo Exhibition returns to Southbank Centre's Royal Festival Hall in London until 21 November. The free exhibition displays award-winning photography from the 59th World Press Photo contest, an annual international competition first held in 1955. One of the images you'll see in all its glory is this one by Sergio Tapiro. Here we see Colima Volcano in Mexico erupting with rock showers, lightning and lava flows. The volcano, which is one of the most active in Mexico, showed an increase in activity from July 2015 onwards. Lightning in volcano eruptions is generated when rock fragments, ash and ice particles in the volcanic plume collide, producing static charges – just as ice particles do in clouds. Visit www.southbankcentre.co.uk.

Words & numbers

Everyone will take one great picture. I've done better because I've taken two

David Bailey

English fashion and portrait photographer, b1938

£10,000

Prize for 2016
Take a view Landscape
Photographer of the Year winner



3 If your camera has a long-exposure noise-reduction feature, switch it on – this will minimise noise in the sky. It's also a good idea to switch off your autofocus, as the camera may struggle to lock on. Prefocus the lens manually instead.

To minimise noise levels, keep the ISO low and turn on any noise-reduction feature

4 Firework displays tend to go on for quite a long time, so don't rush. Experiment with vertical and portrait-orientations, and try a mixture of single exposure and multiple-exposure pictures.

© ANDY WESTLAKE






Tim Laman's grand prize-winning shot took him three days just to set up

© TIM LAMAN/WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife Photographer of the Year revealed

 AMERICAN photographer Tim Laman has beaten almost 50,000 entries from 95 countries to be crowned the grand prize winner of the 52nd annual Wildlife Photographer of the Year competition at an event held at the National History Museum in London. The competition is one of the most prestigious – and popular – events in the photographic calendar.

His winning shot, titled 'Entwined Lives' (see above), features a critically endangered Bornean orangutan above the Indonesian rainforest.

Tim spent three days rope-climbing the 30-metre tree to

set several GoPro cameras that he could trigger remotely. This captured the orangutan's face from above within a wideangle perspective of the forest below.

Orangutans are facing a crisis, with their habitats being constantly destroyed by increasing agriculture and logging – as well as an increase in illegal poaching.

Sir Michael Dixon, director of the Natural History Museum, London, which runs the competition, comments: 'Wildlife Photographer of the Year highlights some of the big questions for society and the environment. How can we protect

biodiversity? Can we learn to live in harmony with nature? The winning images touch our hearts, and challenge us to think differently about the natural world.'

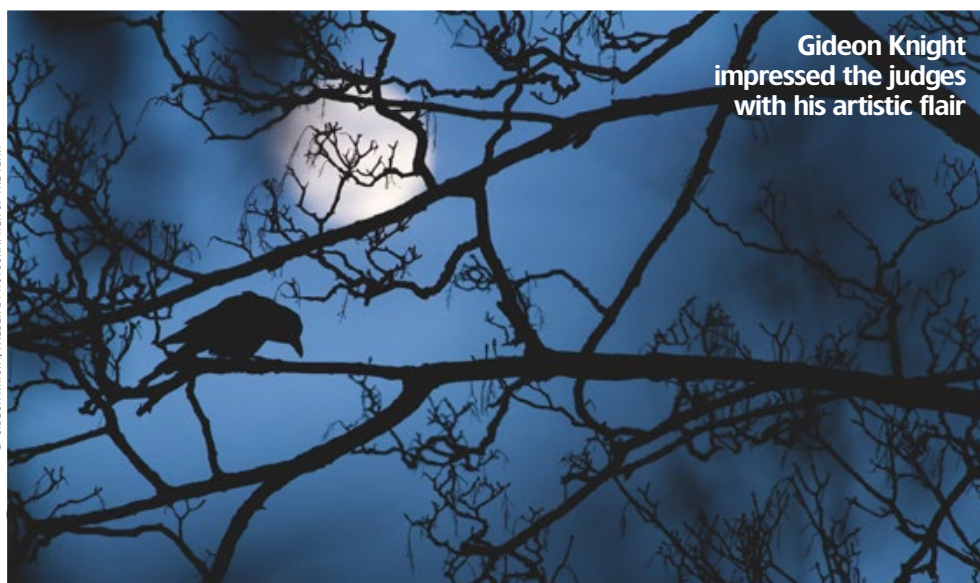
Alongside Tim, Londoner Gideon Knight's work has also been celebrated, with the 16-year-old taking away the Young Wildlife Photographer of the Year award for 2016 with his dream-like shot of a crow silhouetted against the moon.

Shot near his London home it shows the twigs of a sycamore tree silhouetted against the blue dusk sky and the full moon (below left).

Both images are now on display with 98 other shortlisted entries – selected by an international panel of judges – at the Natural History Museum in London, and will then tour across the UK and across the world.

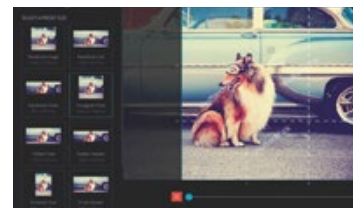
The competition is judged by a panel of industry-recognised professionals looking for creativity, artistry and technical complexity.

The 2017 Wildlife Photographer of the Year Competition is open for entries until 15 December 2016. Visit nhm.ac.uk (under Take part).



Gideon Knight impressed the judges with his artistic flair

© GIDEON KNIGHT/WILDLIFE PHOTOGRAPHER OF THE YEAR



Shutterstock Editor has been in beta since December 2015

Shutterstock launches Editor app

 SHUTTERSTOCK has released the Editor, a new app designed to streamline the process of editing Shutterstock's library of millions of licensed photographs and illustrations that can then be used in web design.

Features that will now be available from within the application itself include professionally designed templates and the ability to upload personalised visual content, such as a logo or business image. You can also save designs for editing later, and publish finished designs to social networks directly.

With its focus on easing workflow for non-web designers, the Editor sounds useful for photographers looking to expand their own online presence in style.

For more details, visit www.shutterstock.com/editor.



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Nikon's recently released 70-200mm f/2.8 (left) and 19mm f/4 lenses

Nikon launches two 'professional' lenses

NIKON has announced two new professional-grade lenses.

The AF-S Nikkor 70-200mm f/2.8 FL ED VR telephoto zoom lens features a number of enhancements that Nikon says will improve its performance in the field. Edge-to-edge performance has been enhanced with new optical construction and there's an improved AF tracking and exposure control system in place.

There are some changes to the exterior, too, with the zoom and focus ring positions being reversed for more balanced

handling, and new buttons on the barrel designed to make operation smoother. It should also prove to be a bit lighter than its previous incarnation with a new magnesium-alloy build.

The AF-S Nikkor 70-200mm f/2.8 FL ED VR is available from 10 November, priced £2,649.99

Also unveiled is the manual focus PC Nikkor 19mm f/4E ED tilt-and-shift lens. This is Nikon's first perspective-control lens to feature separate rotation mechanisms for the tilt and shift movements, which can be engaged individually of one

another or in combination. What this means in practice is more control over the lens's focal plane, so you can shift to avoid convergence and tilt for sharp shots from foreground right through to background without needing to close down the aperture and suffer diffraction softening.

Nikon says the unique optical construction ensures the distortion common in wideangle lenses is minimised, even at the edges of the frame

The PC Nikkor 19mm f/4E ED will be available from 27 October, priced £3,299.99.

Leica unveils revamp of classic lens

LEICA has expanded the portfolio of its M rangefinder system lenses with a modern recreation of a classic Leica lens: the Leica Summaron-M 28mm f/5.6.

First introduced as a screw-mount lens in the 1950s, the new M-mount Summaron-M 28mm f/5.6 remains one of the most compact wideangle lenses within the Leica M series. According to Leica, the new lens features the same six-element optical design and mechanical construction as its predecessor, last manufactured in Wetzlar in 1963.

Leica states that the combination of 'extreme depth of field, natural



A faithful recreation of the original, both in design and construction

contrast rendition, resolution of detail and visible vignetting create a unique signature... reminiscent of the days of analogue photography'.

The lens is available for pre-order, priced £1,900.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

LANCASHIRE



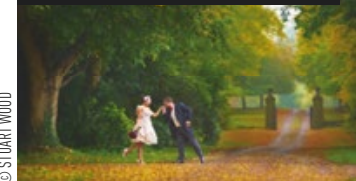
© MARTIN MERE WETLAND CENTRE

Bird Watching Festival

Get the perfect wildlife shot at the North West Bird Watching Festival at the Martin Mere Wetland Centre. Photographers of all abilities can learn from experts and practise taking the perfect wildlife shot, particularly of the feathered variety. There will also be Panasonic seminars on the technical side of wildlife photography.

12-13 November, www.wwt.org.uk/wetland-centres/martin-mere

NOTTINGHAMSHIRE



© STUART WOOD

RPS workshop

If you're looking to get into wedding photography this could be the thing for you. Stuart Wood has been a successful people and portrait photographer for magazines, advertising and television and has years of experience.

9 November, www.rps.org

LEEDS



© MATT HART

Matt Hart

AP contributor Matt Hart is offering a workshop for professionals and amateurs looking to expand their knowledge and skills in street photography. Places are limited.

12 November, www.eventbrite.co.uk/e/leeds-street-photography-workshop-tickets-26946921969



© GALERIE CHARIN, VIENNA/SAMUEL VERBUND, VIENNA

LONDON

Feminist Avant-Garde

Feminist Avant-Garde of the 1970s is an exhibition at the Photographer's Gallery showing work by Cindy Sherman and Francesca Woodman, among others. The show explores our preconceptions about accepted social conventions, and challenges the male dominance within art and photography.

Until 15 January, www.thephotographersgallery.org.uk

BUCKINGHAMSHIRE



© ANDREW SCRIVEN

RPS workshop

Get an introduction to mindfulness, meditation and how this links to photography in a one-day workshop in Amersham, Bucks. Andrew Scriven explains the significance of intention and connection when shooting a photograph. The workshop will look at techniques that can be used to help photographers connect with the present moment.

10 November, www.rps.org



Bookshelf

La Calle

by Alex Webb

Magnum Photographer **Alex Webb** presents a body of work taken in and around Mexico. **Oliver Atwell** finds images that deal in the blurred lines of genre

Published by

Aperture

Price £26

156 pages

Hardback

ISBN 978-1-

59711-371-7

★★★★★

In 1975, Alex Webb made two critically important trips that changed his life as a photographer, and, as he says, perhaps as a human being as well. Webb went to the US-Mexico border and to Haiti. Those two trips opened up the possibility of other worlds to the young photographer.

Geographically and socially, these countries were worlds apart from New England, in the north-east of the USA, where Webb was raised. He has now wandered the world for more than 30 years, adopting a style of photography and awareness that is uniquely his own. In fact, it's only recently that he, by own admission, has managed to discover new and interesting photographs in his home country of the USA.

Before all this, Webb had become interested in the art of photography in high school and, in 1972, he met Magnum photographers Bruce Davidson and Charles Harbutt in New York. By

1974, Webb was working as a photojournalist and just one year later was made a fully fledged member of Magnum. The work that followed found him treading the familiar grounds of his upbringing, specifically small-town America.

What's of particular note during this period is that Webb's images were in black & white, a complete juxtaposition to the work for which he is now famous. But then, juxtapositions are the kind of thing that Webb's images are notable for.

This move from black & white was fairly political and philosophical in nature. It wasn't just about a desire to try something new; it was about seeing the undercurrents of the world differently. Life, Webb points out, is not black & white. Social situations are not black & white. Politics are not black & white. Black & white suggests a world of clear distinctions, but life isn't like that. By moving into colour, Webb was forced to see the world, its history and its multiple structures differently.



‘Within the same frame, staged events sit beside candid moments’

On the street

In *La Calle*, we find the fruits of a journey that began in 1975 and concluded (as much as journeys such as this have a concrete finale) in 2007. Every one of these images was taken on the streets of Mexico ('la calle' translates from Spanish to English as 'the street') and is perhaps the most perfect expression of Webb's aesthetic and philosophical approach to his subjects as you're likely to find (although also worth exploring is the retrospective tome *The Suffering of Light*). That approach is open to debate. It's a visual and theoretical underpinning that's both risky and courageous.

First, the visuals. Webb's images are stacked, chaotic, almost maddening. They're juxtaposed, layered, bursting palettes of colour, light and deep, dark shadow. Webb stacks the fore, middle and background of his frames to within an inch of their structural integrity. Flicking through the book feels almost like nervously looking at a suitcase that's on the verge of bursting open and covering the walls in your clothes. They're dizzying to look at sometimes, but once the initial visual vertigo has passed, once your eye has acclimatised to Webb's way of seeing the world, you've got to admire his gumption. Not for nothing did



Nuevo Laredo, Tamaulipas, 1996 – vivid bursts of colour pop in the strong Mexican light



Tehuantepec, Oaxaca, 1985 – a good example of Webb's visually layered compositions



Oaxaca, Oaxaca, 1982 – The interplay of light and shadow are key marks of Webb's work

photographer Dayanita Singh refer to Webb's images as 'migraine photographs'.

'It's not that just that, that and that exist,' says Webb. 'It's that they all exist in the same frame. I'm looking for something more. You can take in too much; perhaps it becomes total chaos. I'm always playing along that line: adding something more, yet keeping it short of chaos.'

So if Webb's images embrace complexity and confusion, does that affect what neat little genre box we try to fit his work into? Of course it does. Webb's images are not strictly speaking of Mexico.

It's more that they're *from* Mexico. The writer Geoff Dyer makes a good point when he says, 'Wherever he goes, Webb always ends up in a Bermuda-shaped triangle where the distinctions between photojournalism, documentary and art blur and disappear.' Sometimes within the same frame, staged events sit beside candid moments, creating a tension that is as admirable as the visual layering. Webb's work occupies a strange territory. It's both fact and fiction. In this way, perhaps we get closer to a truth than any straight document could.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



© HARRY GRUYAERT/MAGNUM PHOTOS

Fifty Paths to Creative Photography

By Michael Freeman, Ilex Press, £19.99, softcover, ISBN 978-1-78157-347-1

MICHAEL FREEMAN
FIFTY PATHS TO
CREATIVE
PHOTOGRAPHY

TO BE a collector of Michael Freeman's books must require a dedicated wall with ample shelving. The man is prolific. In the past, we've largely seen Freeman using his own images as examples of how to achieve good composition, exposure and creative freedom. What we have here is something a little different in that Freeman takes the time to look at the work of several big names in photography. Freeman's selections are great in that they are exactly the kinds of images you'll see and think, 'How did they do that?' Think of Trent Parke, for example, with his weirdly lit street scenes. Or Harry Gruyaert and his images that seem to have been taken just a fraction of a second too late yet still work perfectly in their unusual compositions. This is a really inspiring book that gives you some valuable insights. ★★★★★

Holy Cow!

By Charles Saatchi, Palazzo, £25, 240 pages, hardback, ISBN 978-1-78675-025-9



IF LOOKING at modern art makes you want to grab someone by the throat, then you're likely not a fan of Charles Saatchi, a man who has something of a stranglehold on the current British art scene. Of note here is Saatchi's regular column in the *Evening Standard*, and this book collects 56 of his writings, each of which is accompanied by an illustrative photograph. Saatchi takes an askew look at life, ranging from CCTV, selfies, weeing bees and 'is your wife a nag?' Taking life lessons from a multi-millionaire may make you want to choke, but Saatchi undeniably has something of a tight grip on what makes the world what it is today. Each column contains little pearls of wisdom from a man who knows more than a little about the playful tiffs of modern life. All the images are chosen to lead you into the wordplay of each essay's title, and enhance the enjoyment of the words to come. ★★★★★



Viewpoint Jon Bentley

Film photography is still popular enough to keep everything from sheet film to Polaroid alive. However, the lowly 126 film is the one format that has fallen by the wayside

Can it really be that difficult to make 126 film? Amid all the enthusiasm for keeping analogue photography alive, it seems to be unfairly forgotten.

It's no problem using your old film Nikon or Rolleiflex, as there's still a reasonable selection of 120 roll and 35mm film available. Sheet film keeps Victorian plate cameras going and the Impossible Project's work with old Polaroids is world famous. There are even a few variants of 127 negative film still on sale, and a variety of 110 film for your Pentax 110 SLR or Kodak Pocket Instamatic. No such luck if you fancy taking Granny's old full-size Instamatic for a spin, though, as 126 film stopped production in 2007.

No hassle at all

Launched in 1963, 126 film was hugely popular. It was rollfilm but in a cartridge, so you could just drop it in the camera without any loading and unloading. When you got to the end of the film you didn't need to rewind; you could just send the cartridge off for processing. The frame size was a 26mm square and there was just one sprocket hole per frame.

Most of the millions of 126 cameras sold were unashamedly downmarket,

which is said to limit the potential for a revival. However, there's a thriving lo-fi niche in today's analogue photography world. Anyway, there were some better 126 cameras, and even a few SLR models. The 1968 Kodak Instamatic Reflex featured aperture-priority automatic exposure and dedicated lenses from 28 to 200mm, and the 1967 Contaflex 126 had its own Zeiss optics.

There does seem to be a demand for the film, judging by the £15-£20 a pop at which outdated 126 stock appears on eBay. As I recall from processing 126 film, the emulsion is the same width as 35mm. This similarity means some do load 126 cartridges with 35mm as a workaround, although it seems a faff too far, frankly.

I would much prefer to see small-scale production of the real thing. Dusting down the Kodak Instamatic 255X I received for my tenth birthday would be hugely enjoyable, including the challenge of selecting the correct aperture according to the various weather symbols, or distance when using flash. But that raises another problem. Even if I could buy the film, where would I get the flashcubes?

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



The Kodak Instamatic Reflex featured a range of dedicated lenses

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



David Townsend @DavidRTownsend - 20m
#Autumn leafs #ramsgate #photography @AP_Magazine #apicoftheweek #PhotoOfTheDay @OPOTY
@OutdoorPhotoMag @CanonUKandIE @ThanetGazette

David Townsend @DavidRTownsend

Autumn is the favourite season for a lot of photographers. That's often down to the light and, as we see here, the vibrant colours that the season puts on display. Fallen leaves are a familiar everyday scene and, as demonstrated, have plenty to offer a photographer.

Join the conversation @AP_Magazine



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© GUY EDWARDS

Guy Edwards Photography

Here we have a fine black & white landscape photo of pastoral lands against a sweeping backdrop of Polish wilderness.

The stacked visual layers from foreground to background draw you in and offer the image a sublime depth. You can almost feel the wind in your hair.

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Instagram



© RUI PALHA

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Lisbon, Portugal
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1,005 likes
3h
ruipalha Misty
View all 61 comments
ruipalha @emangurkan01 it was made during a movie in the streets of Lisbon
ruipalha @im_dvys thanks
ruipalha @fotugalia obrigado
ruipalha @hengki_koentoro_images thank you
ruipalha @ceribre thank you
runinblue Sheesh! Just when I think I'm getting the hang of it you go and post this. Right! Back to the drawing board 🙄
erhangurkan01 @ruipalha 🙄
danielmoreira02 Fantástica!!
alexmaragos 🙄
kristiancorberg Excelente!!

Rui Palha @ruipalha

Rui Palha has been shooting photographs since he was 14 years old. In this beautiful and mist-enshrouded street scene, we see where a lot of practice can get you. There's a classic feel to this image. It looks almost like an old Magnum Agency shot.

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Land lovers

Creating a successful landscape shot depends on many variables, from lens choice to weather conditions. Three professionals share their hard-won wisdom

3 Refine your technique

Check focus, depth of field, exposure and tripod stability to make sure you're getting the best out of your equipment. Familiarity is essential; you don't want to be fiddling around with settings when the best, often fleeting, light is illuminating your subject. Shoot raw, don't rely on autofocus and don't be afraid to override auto-exposure.



David Noton

David is a leading landscape and travel photographer who runs his own successful freelance company from Sherborne in Dorset. His clients include the National Trust, Royal Mail and Canon. He is the author of various

books, including *Waiting for the Light* and *The Vision*. To find out more, visit www.davidnoton.com.

1 Plan your shoot

Successful pictures are usually the product of painstaking planning and preparation. Finding a good location is the first priority. There's no substitute for putting your boots on and heading out into the landscape. Understanding light and how it changes over a 24-hour period is crucial for landscape photographers. The more time you spend outdoors, the greater your chances of predicting the light.

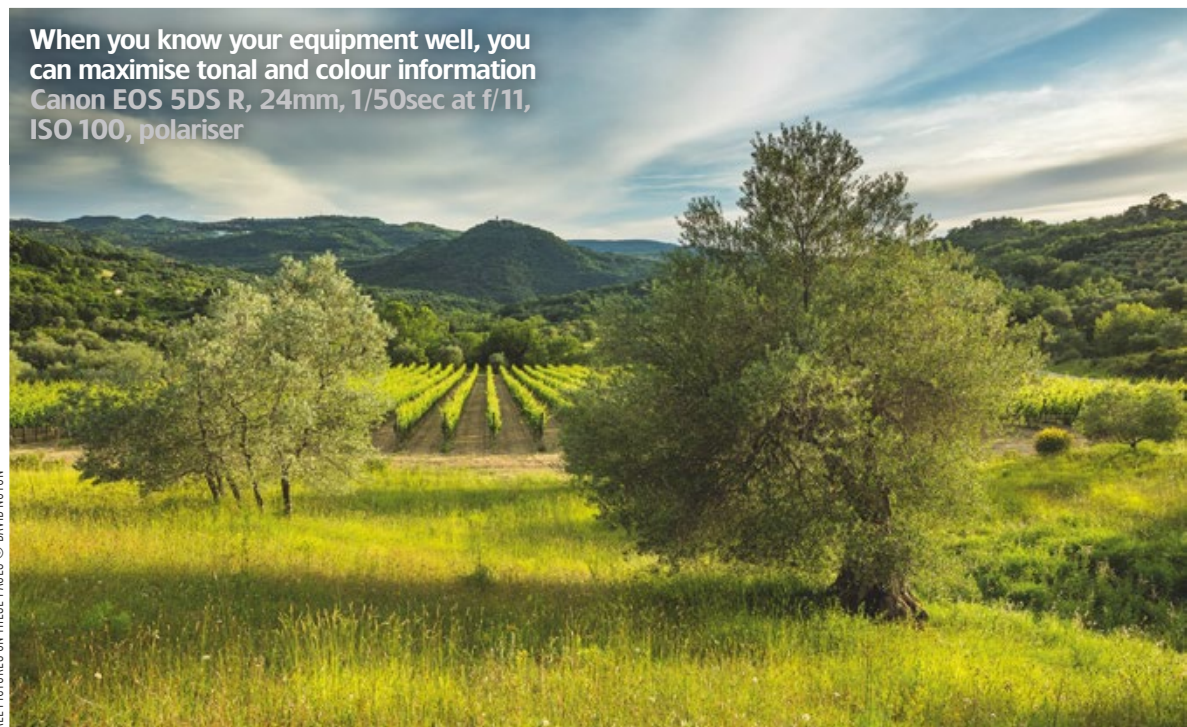


2 Previsualise your picture

If you think about the kind of light and conditions you might need, you stand a better chance of taking a memorable picture. Visit the same location repeatedly until all the elements come together. It's better to go home with one strong picture than 20 that are mediocre. Blasting away indiscriminately never works – you just end up with memory cards full of rubbish.



When you know your equipment well, you can maximise tonal and colour information
Canon EOS 5DS R, 24mm, 1/50sec at f/11, ISO 100, polariser



ALL PICTURES ON THESE PAGES © DAVID NOTON



4 Be original

It's tempting to head for vistas immortalised by previous generations of photographers: dramatic locations where you are sure to find epic views requiring none of the arduous business of location searching. But producing an image that is unique to your vision is much more satisfying. Head off the beaten track and you will often find equally photogenic but less well known views. The images you take here will be the ones you treasure most in years to come.



5 Enjoy yourself

When a trip is going well, a momentum develops where one great photo session follows another in a seemingly endless stream – these are the times to savour. When the weather, or circumstances, turn against you, try to relax and have faith in your own abilities. You can't beat Mother Nature. If you put yourself in the right place at the right time enough times, sooner or later you will get lucky. The best pictures come when you are enjoying your photography the most.

6 Keep it simple

Successful compositions feature a harmonious arrangement of strong shapes, with no distracting details to rob them of their impact. Sweep your eye from corner to corner of the viewfinder or LCD screen and check for distractions that do not contribute to the scene.

Canon EOS 5DS R, 24-70mm,
1.6secs at f/11, ISO 100



Head off the beaten track and you will often find a fresh perspective
Canon EOS 5DS R, 100-400mm,
1/640sec at f/5.6, ISO 100



When you stop and slow down, opportunities for great pictures arise
Canon EOS 5DS R, 24-70mm, 5secs
at f/16, ISO 100, polariser

7 Stop moving It's easy to get sucked into thinking that a better view always lies over the next horizon. It's often far better to stop, slow down, get beneath the surface of a location, and observe the light and rhythms of nature over several days; this is when the best photographic opportunities arise.



Mother Nature can produce some mysterious, and extremely photogenic, conditions
Canon EOS-1D X, 200-400mm,
1/125sec at f/7.1, ISO 400

8 Go for it Mother Nature is an unpredictable lady and it is her varying moods that produce the best photographic situations. There is more than a grain of truth behind the old adage that the worst weather often produces the best pictures.



Colin Roberts

Colin travels across the UK in search of inspiring stretches of coast and countryside. In 2011 he won International Garden Photographer of the Year. He loves the detail and drama of the landscape. To find out more, visit www.colinrobertsphotography.com.



10 Use selective focus

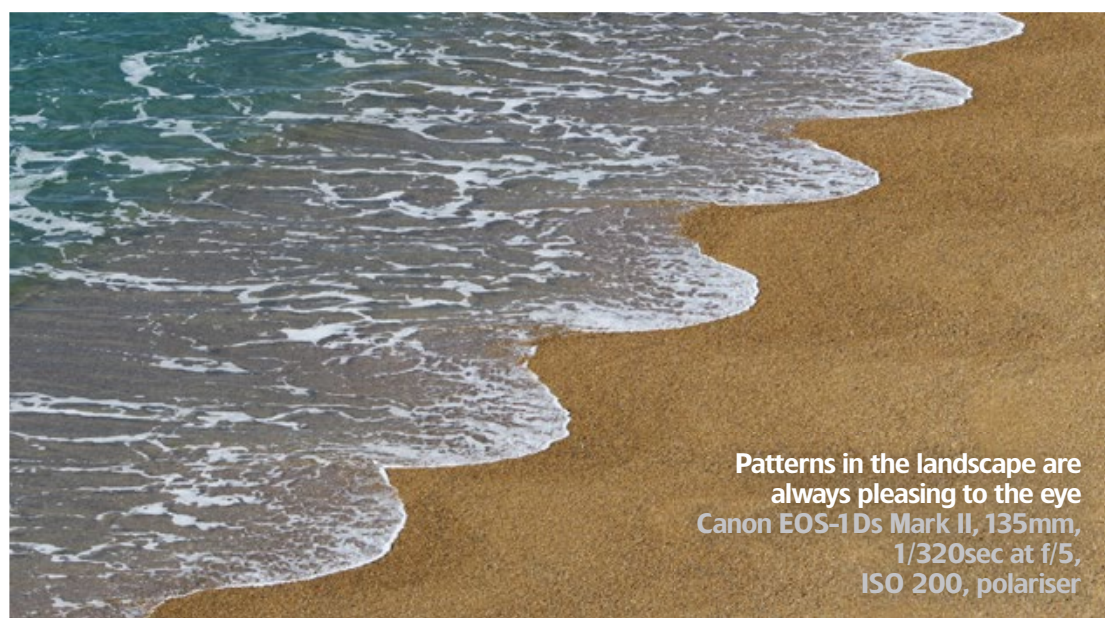
The usual approach to landscape photography is to maximise depth of field, keeping everything sharp from front to back. But for something a little more creative, try using a wide aperture to throw the foreground or background out of focus. Using this approach, you can choose which part of the scene you want to emphasise (by keeping it sharp), while the rest is played down.

11 Look for patterns

A landscape image containing pattern or rhythm will always be engaging to the viewer. It's easy enough to spot patterns on the small scale, but they're not so obvious in the wider landscape. Find an elevated viewpoint and use a long lens to isolate areas with strong lines, shapes or forms – ideal subjects include lines of trees, meandering rivers and winding pathways.

9 Take a wider view

Don't let your approach to composition be constrained by a rectangular viewfinder – some landscapes cry out for a wider format, and one of the benefits of digital is being able to go beyond the normal 6x4 proportions. I find the perspective of a standard lens (or short telephoto) ideal for shooting images that are going to be stitched. Combining these images requires only basic Photoshop skills, but there's plenty of specialist software available if you want to speed up the process.

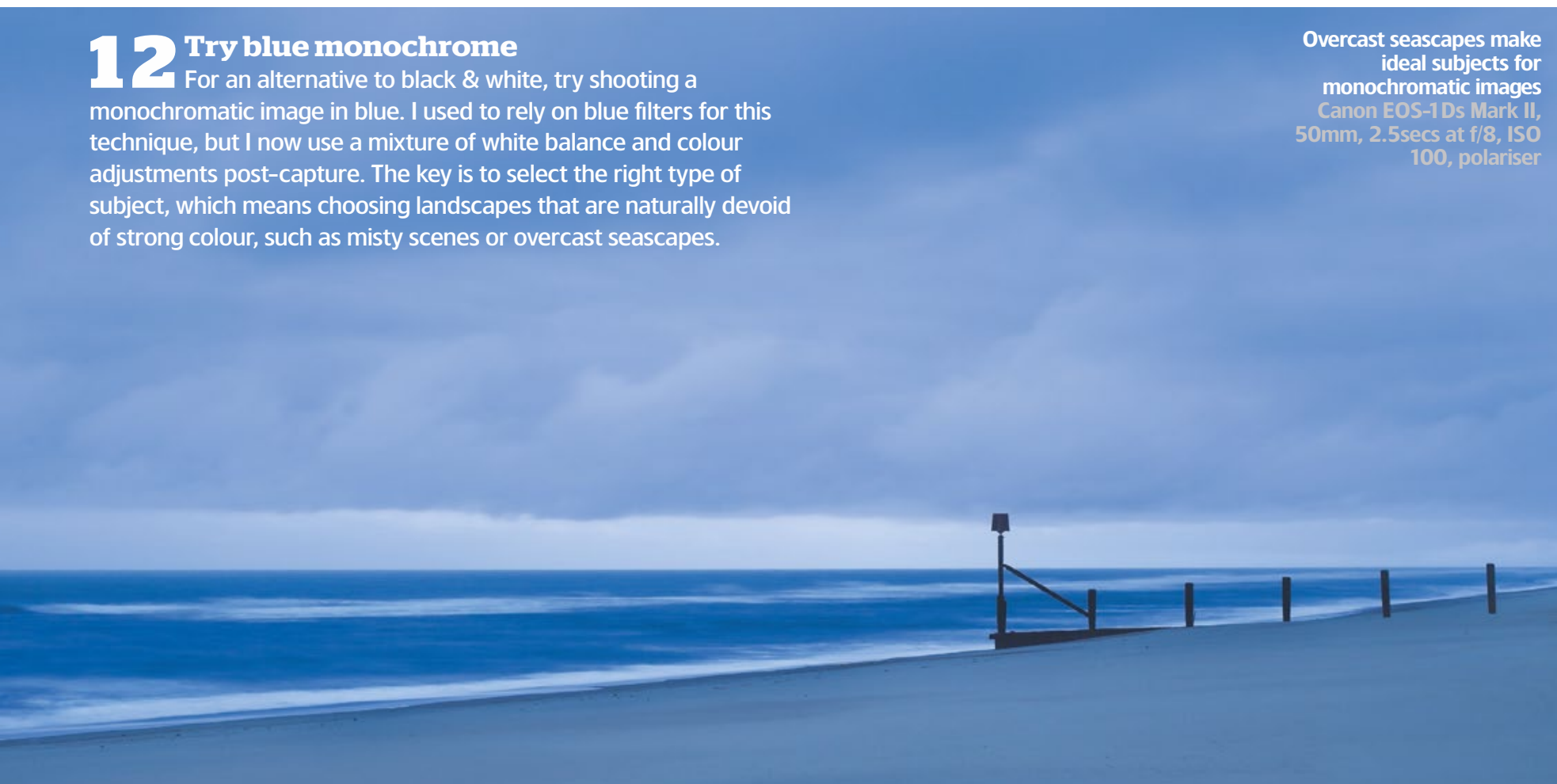


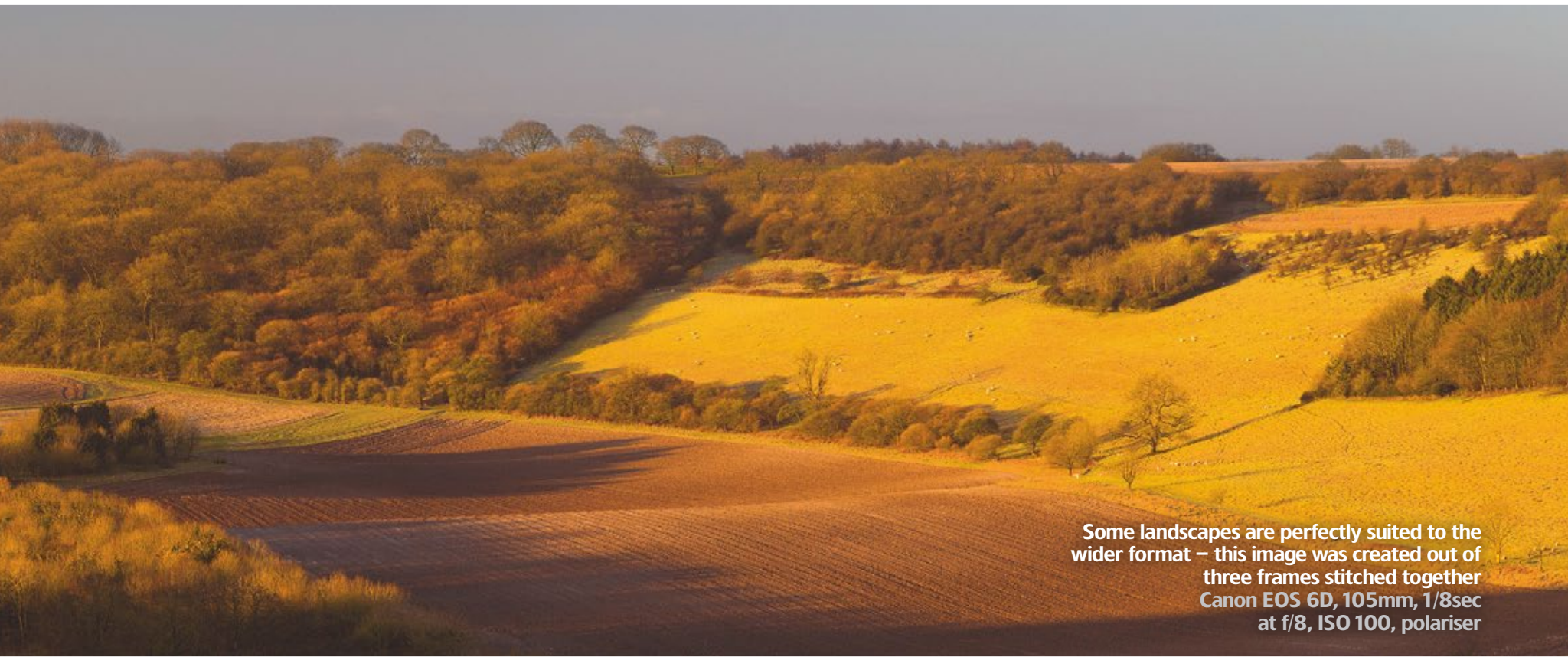
Patterns in the landscape are always pleasing to the eye
Canon EOS-1Ds Mark II, 135mm,
1/320sec at f/5,
ISO 200, polariser

12 Try blue monochrome

For an alternative to black & white, try shooting a monochromatic image in blue. I used to rely on blue filters for this technique, but I now use a mixture of white balance and colour adjustments post-capture. The key is to select the right type of subject, which means choosing landscapes that are naturally devoid of strong colour, such as misty scenes or overcast seascapes.

Overcast seascapes make ideal subjects for monochromatic images
Canon EOS-1Ds Mark II,
50mm, 2.5secs at f/8, ISO
100, polariser





Some landscapes are perfectly suited to the wider format – this image was created out of three frames stitched together
 Canon EOS 6D, 105mm, 1/8sec
 at f/8, ISO 100, polariser

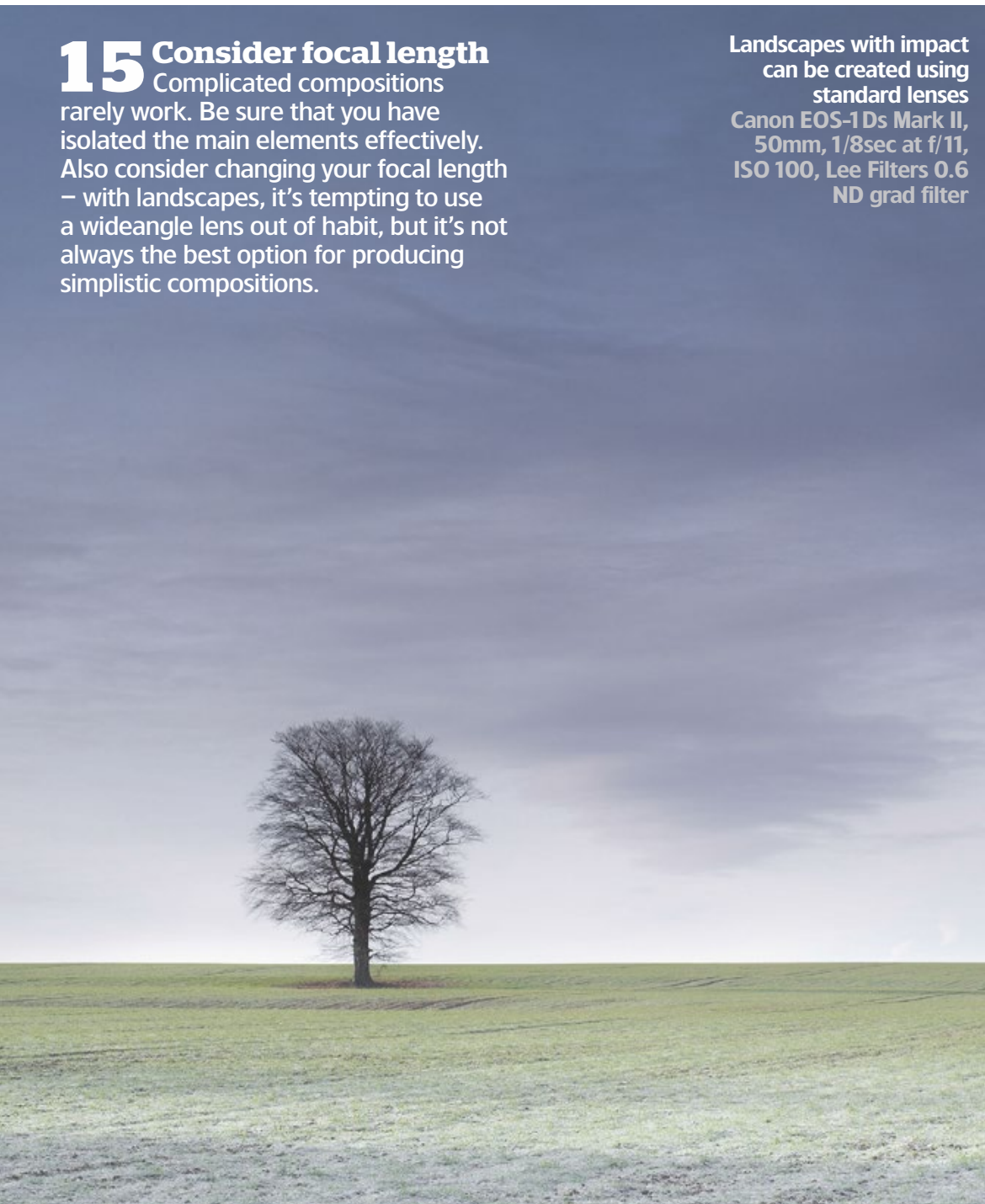
13 Try a triangular composition

Triangular compositions work well for landscapes. Three focal points create a natural path for the eye to follow, making a neatly structured image. When shooting groups of objects, uneven numbers make for a more pleasing combination than even ones.

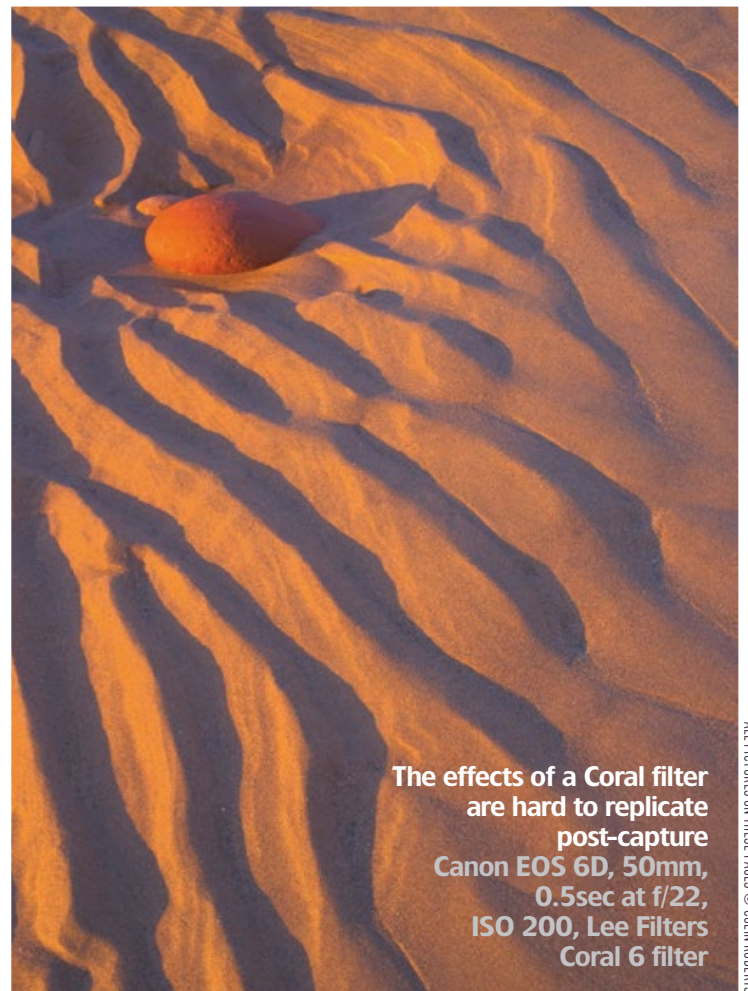
15 Consider focal length

Complicated compositions rarely work. Be sure that you have isolated the main elements effectively. Also consider changing your focal length – with landscapes, it's tempting to use a wideangle lens out of habit, but it's not always the best option for producing simplistic compositions.

Landscapes with impact can be created using standard lenses
 Canon EOS-1Ds Mark II,
 50mm, 1/8sec at f/11,
 ISO 100, Lee Filters 0.6
 ND grad filter



14 Include people I don't often aim to include human figures in my landscapes, but now and again they form a small but important part of the composition. They usually merit inclusion if they add a sense of scale, but they can also be used as distant focal points in 'empty' landscapes, such as sand flats or moorlands.

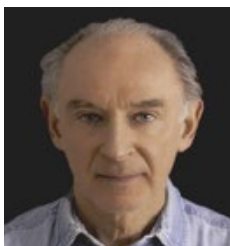


The effects of a Coral filter are hard to replicate post-capture
 Canon EOS 6D, 50mm,
 0.5sec at f/22,
 ISO 200, Lee Filters
 Coral 6 filter

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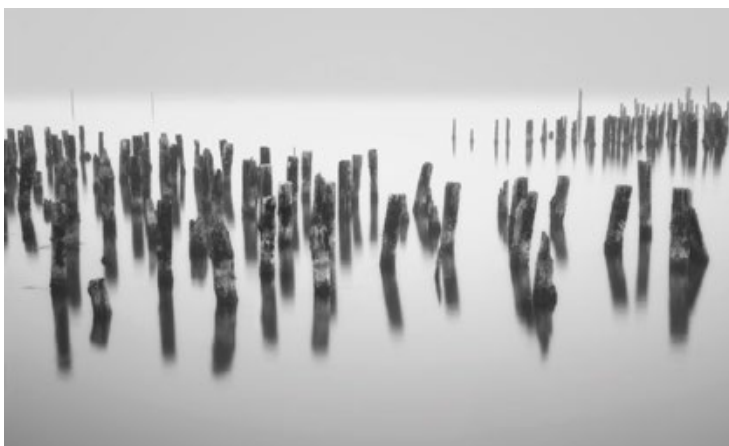
16 Use a coral filter

I seldom use colour-enhancing filters these days, but the Lee Filters Coral version is one exception. Essentially pale orange with a hint of red, this is one filter I find difficult to replicate using digital adjustments. It comes into its own when the sun is low in the sky, and over the years I've used it for everything from autumnal foliage to moody seascapes.



Paul Hetzel

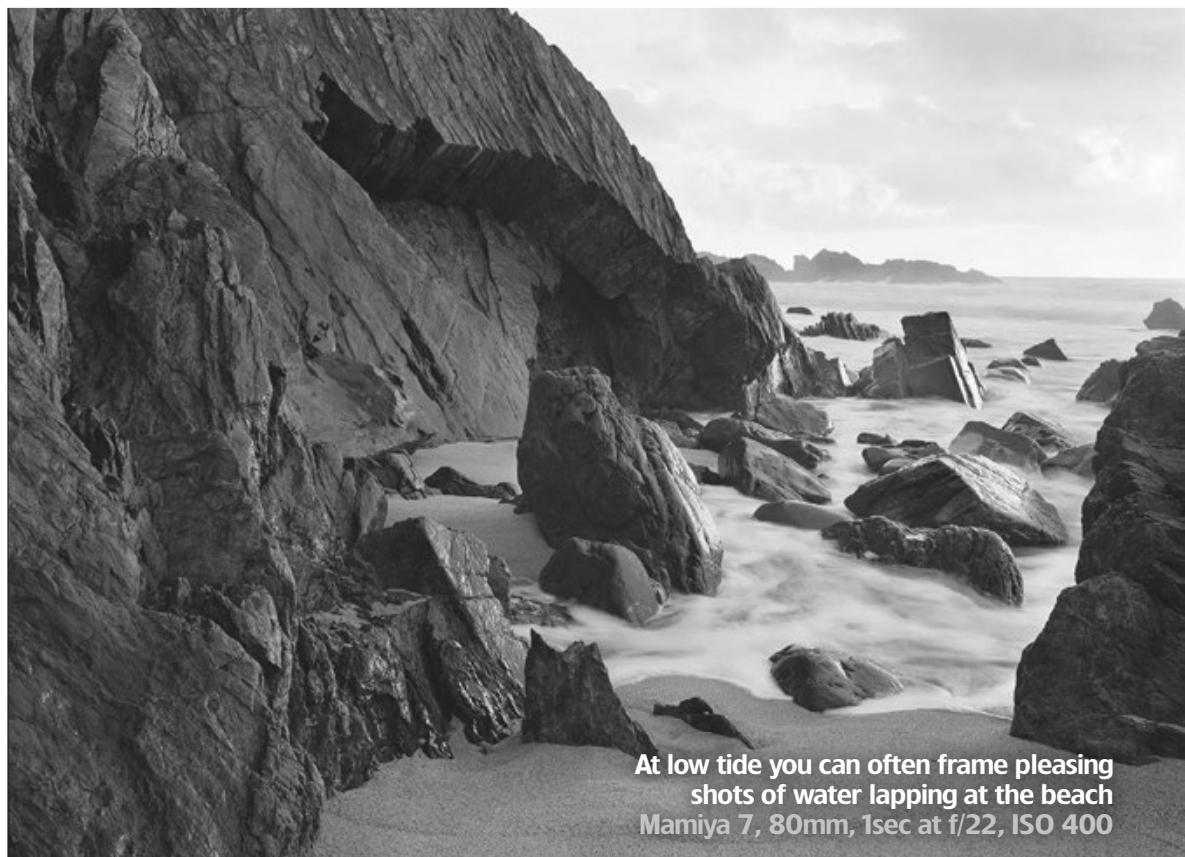
Paul has a great passion for black & white images, and transitioned from film to digital back in 2004. He published his first book, *From This Sapling*, in 2003. To find out more, visit www.03photography.photoshelter.com.



On foggy days, the light is soft and diffused, but when you're out in such conditions it's important to dress appropriately
Nikon D800E, 24-120mm, 6secs at f/22, ISO 100

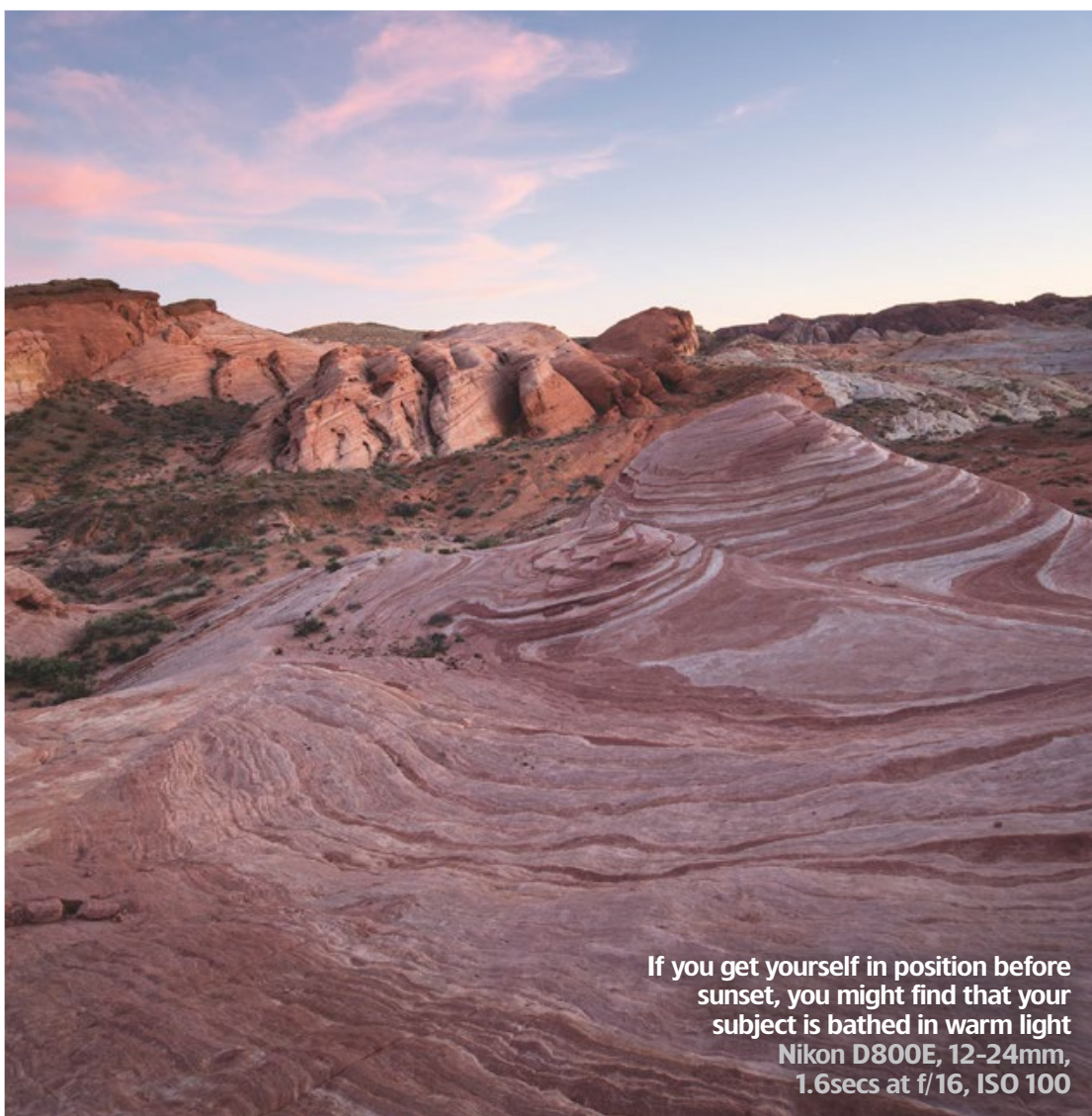
17 Be ready for the weather

Check the weather forecast and make sure you are dressed for the conditions. The last thing you want is to be out in the open when a thunderstorm breaks. I love to shoot on foggy days when the light is soft and diffused.



At low tide you can often frame pleasing shots of water lapping at the beach
Mamiya 7, 80mm, 1sec at f/22, ISO 400

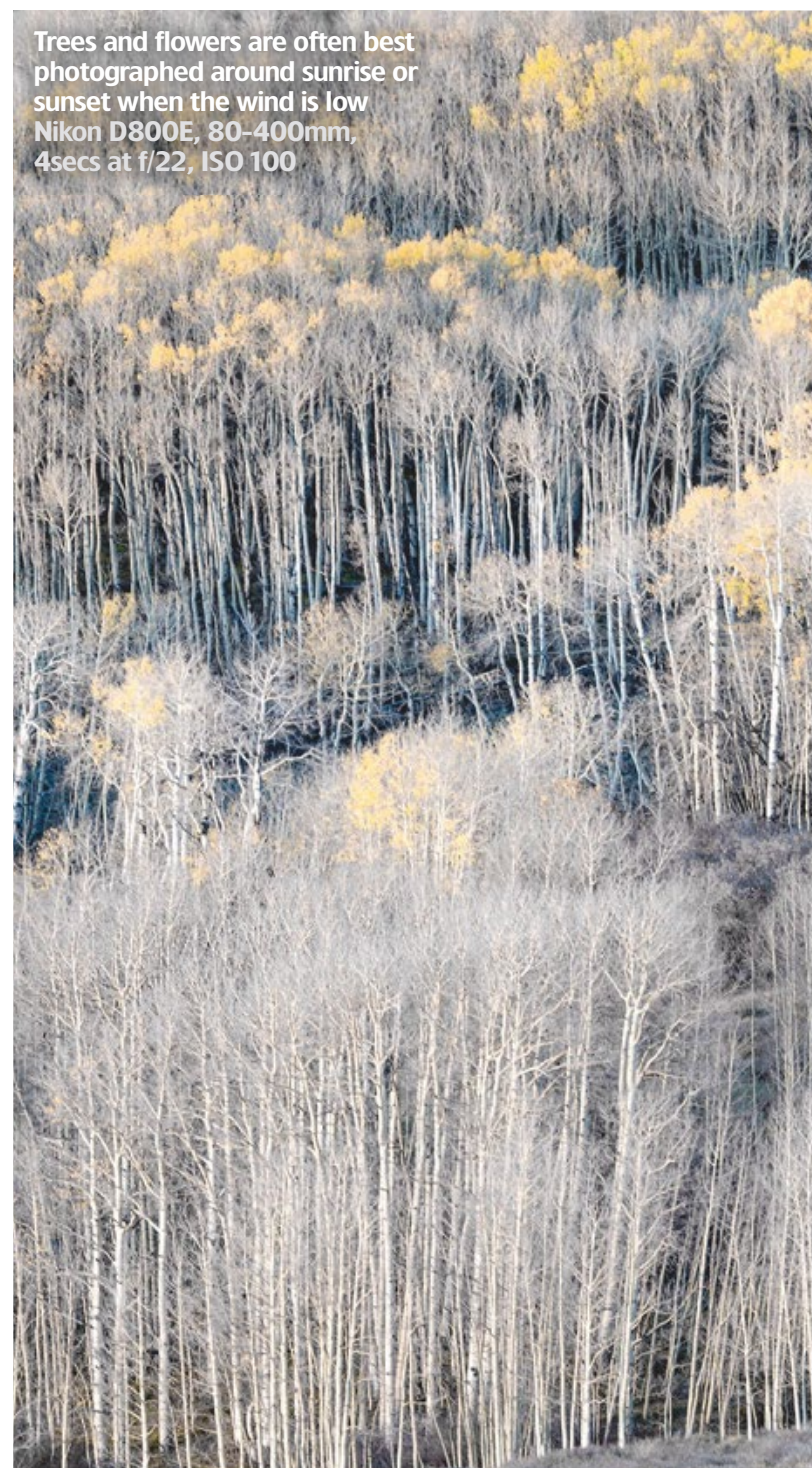
18 Use a tide timetable If you plan to visit parts of a beach that are usually inaccessible at high tide, check the local tide times carefully. Getting pinned up against the rocks with water lapping at your feet is never a good move. The surf at low tide is more conducive to shots of water caressing the beach.



If you get yourself in position before sunset, you might find that your subject is bathed in warm light
Nikon D800E, 12-24mm, 1.6secs at f/16, ISO 100

19 Make the most of the golden hour(s) The light around sunrise and sunset often bathes the landscape in warm hues. If you're lucky, you may see striking cloud colour or bold reflections in pools of water. But these colours are often evanescent, so you need to get in position early to allow time to plan your shot. The best colours are often seen 15-20 minutes pre-sunrise and sunset, so be patient.

Trees and flowers are often best photographed around sunrise or sunset when the wind is low
Nikon D800E, 80-400mm, 4secs at f/22, ISO 100



20 Maximise detail and depth of field

When both the foreground and the background of a landscape are rich in detail, I use a short focal length and small aperture to maximise detail and depth of field.



ND filters are perfect for forcing slow shutter speeds and turning water into a pleasing blur
Nikon D200, 24-85mm, 1/8sec at f/22, ISO 800, ND filter

21 Attach an ND filter

I own a 10-stop ND and a variable ND filter – they are essential for softening water movement, be it fast-flowing rivers or gently moving surf. Naturally, ND grads are also good for correcting contrast imbalance in a scene.



An aperture of f/22, and careful focusing, help to maximise depth of field
Nikon D800E, 24-120mm, 1/20sec at f/22, ISO 1600

22 Stay level

Occasionally, the whole scene cannot be adequately captured in a single image, so I shoot a panorama. In such instances, a tripod is essential, and a ball head allows you to make precise movements.

23 Learn your lines

Lead-in lines draw the viewer into the scene and encourage him/her to explore the composition. Vertical lines are often considered more powerful than horizontal ones. Take time to note any lines or patterns in the scene before opening the shutter.

24 Appreciate the 'quiet' times

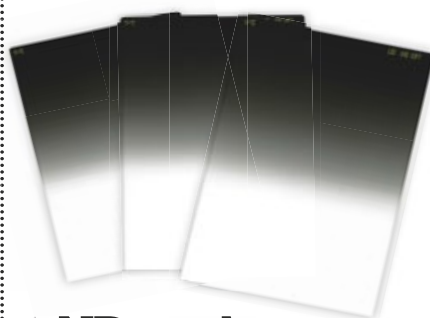
Photographer John Sexton once suggested that the 30 minutes prior to sunrise and post sunset produces 'quiet' light – there is no troubling contrast to contend with, which is a blessing for printing. What's more, the wind is often quiescent, which is ideal for photographing trees and flowers.

KIT LIST



▲ Standard lens

While many landscape photographers favour wideangle lenses, the perspective of a standard lens should not be ignored, especially when you intend to stitch images to create panoramic pictures.



▲ ND grads

Balancing contrast in a landscape can be problematic, but using an ND grad allows you to record scenes that exceed the dynamic range of your camera.

► Warm clothing

Check the weather forecast and make sure you are appropriately dressed for the conditions. The Páramo Halcon jacket offers easy temperature control via a series of vents.

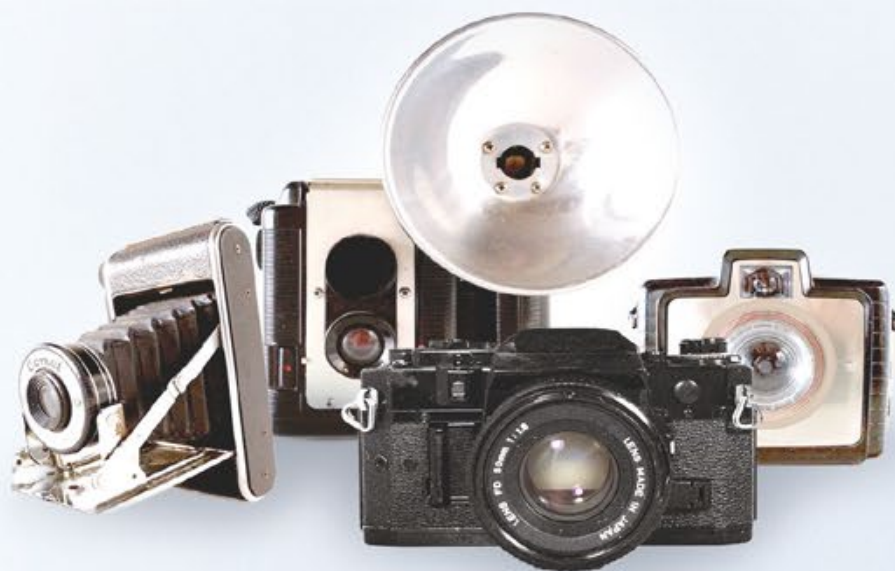


▲ Weather-resistant DSLR

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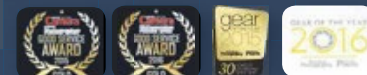
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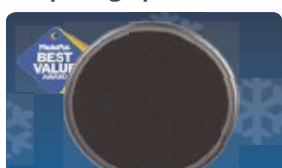
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LETTER OF THE WEEK

Photo books make you think

Andy Westlake's quality article on photo books (AP 13 August) makes interesting reading on several fronts, although the many benefits of a selected portfolio of pictures presented well in this format is just the start. Having been an ardent fan of photo books now for several years, with 40 books produced to date, it becomes easier to find new opportunities to make you think creatively before shooting. Picking a theme and working to it, using a special occasion to create something memorably different, and reaching loved ones with an in-touch gift in another part of the world, are truly plus points that create personal challenges photographically.

Questions like, 'Will this shot make a cover?' and, 'Can a triptych tell a better story?' help to create something that turns ordinary pictures into ones with real impact when covering, say, a double-page spread. No 'pile of pictures' can do the same or create such a positive response among readers, especially when careful captioning adds to the story being told.

My photography now has more purpose because the end result of a book is the one always in mind from the outset. Each book is a keepsake like no other in terms of delivering travel, social and themed experiences in an attractive package.

Bob Jordan, Staffordshire



Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit www.samsung.com

SAMSUNG

Something fisheye

I was interested to read the query by K Tejani (AP 10 September) about his plans to buy an Olympus M.Zuiko 8mm f/1.8 Pro fisheye lens. If he has access to an Olympus OM film camera his problem would be solved by using the OM 16mm full-frame fisheye lens, which has an acceptance angle of 180° horizontally. But keep it level. It's a wonderful lens for Mr Tejani's problem.

Peter Davies, Cardiff

Canon price

Michael Topham's test of the Canon EOS 5D Mark IV (AP 22 October) was very interesting. However, as a photographer considering an upgrade from the Mark II to the Mark IV, I am now thinking of moving over to Nikon due to the very high cost of the new Canon model. Why do UK buyers of this new Canon have to pay up to £1,000 more than our American cousins for the same camera? Look at the online prices advertised by B & H Photo

Video in New York. I feel many customers will leave Canon over this. Perhaps AP can explain to UK readers why this is the case. I feel grey imports are about to grow as Canon rips the UK off again.

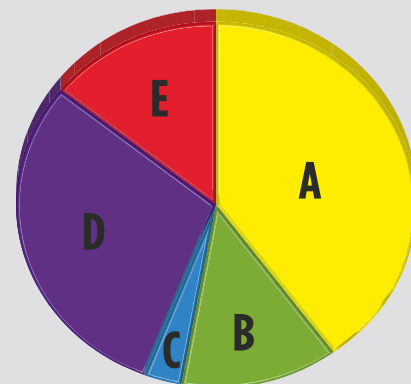
Simon Thomson, via email

B & H's website advertises the Canon EOS 5D Mark IV for \$3,499 body only, compared to the UK price of £3,599. At the current exchange rate that equates to £2,689, meaning an

apparent saving of £910 for our American friends. However, things aren't that simple, because UK prices include VAT at 20%, whereas US prices are invariably quoted exclusive of any sales tax. If you add the camera to your shopping basket to import to the UK, you'll find that you're still liable for import duties and VAT, as well as having to pay shipping. The



Are prices for cameras sold in the US, such as the Canon EOS 5D Mark IV, as good as they seem?



In AP 15 October, we asked...

Have you ever tried astrophotography?

You answered...

A Yes, I love it	40%
B No, I can't afford good enough kit	13%
C No, I'm not comfortable taking my camera out in the dark	3%
D No, there's too much light pollution where I live	30%
E No, space is the final frontier	14%

What you said

'Where's the option for "I tried it and failed miserably"?'

'Yes, it was fiendishly difficult but enjoyable. The trouble is that with photos of just the night sky (the moon, planets constellations) it is a technical exercise where you will be outclassed by those with superior equipment, while with landscapes incorporating the night sky the current trend is for the composite, arguably 'faked' shot.'

'It is not something I have ever chosen to pursue. I do not consider ordinary cameras and lenses suitable for advanced astrophotography. If I were to be involved, I would want to go the whole way – not just take shots of the night sky.'

Join the debate on the AP forum

This week we ask

What puts you off taking more portraits?

Vote online www.amateurphotographer.co.uk

Top 5 interviews

What's trending on the AP website



- 1** Interview with Kazuto Yamaki, CEO of Sigma
- 2** Photokina interview: Kimio Maki of Sony
- 3** Scenes from the Urban Stage: Stan Raucher interview
- 4** Steve McCurry interview: McCurry's India
- 5** Guillaume Bression interview: Photographing Fukushima

➤ price immediately jumps to \$4,328, or £3,327 – a much smaller saving of £272. This difference in effect pays for your UK warranty. If a US-bought camera goes wrong, you can't expect to get any help from Canon UK, and you'll have to ship it back to the US to be fixed. So maybe that apparently low US price isn't quite so tempting after all; we certainly wouldn't encourage grey imports. – **Andy Westlake, technical editor**

Blurred backgrounds

I have the greatest respect for all AP's contributors, especially for Andy Westlake. However, I must disagree strongly with one sentence from Andy's test of the Panasonic G Vario 12–60mm lens (AP 15 October). Andy refers correctly to the unsuitability of choosing this specific lens, with its slow maximum apertures, for experimenting with shallow depth of field. However, he then adds a totally misleading sentence, a generalisation that could quite unnecessarily put potential buyers off investing in the Micro Four Thirds format: 'This is simply the price you pay for the compact size of Micro Four Thirds.'



© ADRIAN JOHNSON

Adrian's image taken with his Panasonic GX7 and 25mm lens

Absolutely not so, Mr Westlake. Even using budget-conscious lenses such as the Lumix 25mm f/1.7 or Olympus 45mm f/1.8, there is plenty of scope for the beautiful out-of-focus, blurred backgrounds in candid portraits that are so achievable with relatively small cameras. Above is a recent photograph taken with my Lumix DMC-GX7 and the 25mm f/1.7 lens.

Adrian Johnson, Surrey

That's a lovely picture, Adrian, and shows what can be achieved using a small fast prime lens on Micro Four Thirds. But it doesn't technically invalidate my statement, because if you had shot the same picture using a comparable lens on a different format – perhaps a Sony E 35mm f/1.8 OSS on APS-C, or a Canon EF 50mm f/1.8 STM on full frame – you'd have had the option to create

even shallower depth of field, and greater background blur, if you so wished. As a Micro Four Thirds user myself for my personal photography, I'm particularly aware of the system's relative strengths and weaknesses – **Andy Westlake, technical editor**

Nik solution

I noticed Michael Howell's query about installing Nik software (AP 22 October). I had the same problem, though in Photoshop rather than Elements, and initially did exactly what Ian Burley suggested but to no effect. This is also the advice that Google/Nik has on its website.

Eventually I found one reference on the internet to this problem, which suggested I go into Photoshop/Preferences/General/Reset Preferences on Quit. That solved the problem and it hasn't recurred.

Incidentally, it appears that Google has withdrawn all support for Nik. The product is available for free and somewhere on the Nik website I found in the small print that Nik Tools are not supported in Mac OS X El Capitan (and presumably now in Sierra), but this wasn't the problem that I encountered.

Miles Flint Via email

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In next week's issue On sale Tuesday 1 November

Heading for the fall

How to take great macro shots during the autumn

iPhone 7 Plus

Lars Rehm tests Apple's latest smartphone and finds out if dual-camera technology is a taste of things to come

Rock of ages

We talk to Mick Rock about photographing the world's biggest rock stars and his new book on David Bowie

Taking stock

Can you earn a living from shooting stock images? We speak to one photographer who turned stock into a success story

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TAKE A VIEW LANDSCAPE PHOTOGRAPHER OF THE YEAR

Wonderful world

Need some inspiration? Take a look at some of the winners and finalists of the 2016 Take a view

Landscape Photographer of the Year competition



LANDSCAPE
PHOTOGRAPHER OF THE YEAR

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Finding Gold
Mark Gilligan
Winner - The GREAT Britain #OMGB 'Home of Amazing Moments'
Canon EOS 5D Mark III, 17-40mm, 1/125sec at f/9, ISO 400

➤ In this really quite incredible image taken in Wast Water, Cumbria, we see how sometimes the elements of a landscape can combine to produce gold. Mark's friend (wearing the red jacket) gives the overall scene real perspective and acts as a nice visual anchor to hold the forms of the composition in place. The rainbow is a great chance event.



© MARK GILLIGAN

Starling Vortex
Matthew Cattell
Overall LPOTY Winner
Nikon D810, 70-200mm, 1/10sec at f/11, ISO 200
⬅ Rather than freeze the action, Matthew has used a longer exposure to exaggerate the vortex of the starling murmuration. This works well with the rolling sea and against the static monument of Brighton's West pier.



© SAM PROCTOR

© MATTHEW CATTELL

Grain Silos
Sam Proctor
Highly Commended - Urban View
Canon EOS 6D, 47mm, 1/80sec at f/8, ISO 800
✓ Here Sam has captured the mighty silos on Edinburgh's harbour. He has set up his camera to capture the rigid geometry of the scene and capped it off with a flight of birds in the top right.





© MARK LITTLEJOHN



© GARRY SMITH

Guardians of the Forest
Mark Littlejohn

Commended – Classic view
Sony Alpha 7 II, 55mm, 1/15sec at f/9, ISO 100

⬆ At just the right time of day, you are able to walk through Llanrhychwyn forest in Snowdonia and witness the fading light caught within the mist. This is a beautiful shot from Mark, champion of the Landscape Photographer of the Year 2014 competition.

The Halcyon Dawn
Chaitanya Deshpande

Runner-up – Living the view
Canon EOS 5DS, 70-200mm, 1/640sec at f/4, ISO 500

⬇ Incredibly, this was actually taken in London's Richmond Park. A little patience means that Chaitanya has captured this boat drifting through the dawn light. The water is so still and the background is ideal.

Scotch Mist
Garry Smith

Commended – Classic view
Nikon D610, 24-120mm, 1/50sec at f/11, ISO 100

⬆ Garry challenged himself to make winter pictures of Scotland. As a result, we have this shot of dawn light and mist floating through the glen and across the loch. It's an image of real atmosphere and the distant trees give the necessary context and scale.



© CHAITANYA DESHPANDE

© LESLEY SMITH



Demolition Lesley Smith

Judge's choice,
Helen Brocklehurst
Canon EOS 7D, 37mm, 1/1250sec at
f/5, ISO 1000

Lesley waited for hours
to capture this scene of a
scheduled demolition in Glasgow.
The contrast of the destruction
versus the quiet streets is perfect.

Maelstrom Rachael Talibart

The Sunday Times
Magazine Award
Canon EOS 7D, 37mm, 1/1250sec
at f/5, ISO 1000

This image was taken during
Storm Imogen in East
Sussex in February. As Rachael
says, it's a humbling reminder of
the incredible forces of nature.



© RACHAEL TALIBART

Callanish Shadows
Wojciech Kruczynski

Commended – Adult Classic view

Nikon D7000, 114secs at f/14, ISO 100

The narrow aperture and long exposure reveal every detail of the stones against the softer background, as well as the shadows – a vital part of the overall picture. This a simple image but one that works perfectly.



© WOJCIECH KRUCZYNSKI



© MAIRI EYRES



Saplings in the wind, Powys Mairi Eyres

Highly commended - Youth
Your view

Canon EOS 7D Mark II, 18-135mm, 3.2secs at f/8, ISO 250

By using a 10-stop ND filter and long shutter, Mairi has captured these saplings blowing in the breeze to create a strikingly abstract image.

Giants Above David Harris

Highly commended - Your view
and Judge's Choice, Nigel Atherton

Nikon D800, 20mm, 1/320sec at f/8, ISO 160

Shooting from a low angle, with a wideangle lens and in infrared, David has achieved a very unusual image of a gunnera leaf in Haverfordwest, Pembrokeshire. Notice the inclusion of the canopy to provide context.



© DANIEL PECENA



© IAIN MCLEAN

Presentation Day Iain McLean

Commended - Living
the view

Canon EOS 5D Mark II, 27mm,
1/125sec at f/13, ISO 320

This picture is part of a long-term project documenting Albion Rovers Football Club, who play at Cliftonhill Stadium in Coatbridge, North Lanarkshire. As Iain says, there's an almost timeless quality to the black & white image.

A82 Daniel Pecena

Runner-up - Your view
and Judge's choice,
Russ O'Connell

Canon EOS Mark II, 45mm, 1024secs
at f/13, ISO 50

The A82 is the road that runs from Glasgow to Inverness via the Scottish Highlands. 'In the dark, this section looks like an artery,' says Daniel, of this long-exposure image. The contrast of tones is wonderful.

Chrome Hill **Martin Birks**

Winner - Living
the view

Nikon D810, 70-200mm, 1/60sec at
f/5.6, ISO 64

➤ A misty autumn sunrise over
Chrome Hill in the Lake
District that appears to be almost
sepia-toned. Look hard and you'll
see the lone figure making his way
down the hill, offering us an image
that deals in scale and perspective.

Stob Dearg at Dawn **Alun Davies**

Commended - Classic
view

Canon EOS 5DS, 16-35mm, 1sec at
f/19, ISO 100

✓ Alun used a tripod with a
remote release and a 0.6
graduated ND filter in order to
capture this atmospheric and
misty image of the famous
Stob Dearg in Glencoe in the
Scottish Highlands.

© MARTIN BIRKS



© ALUN DAVIES



© SHAHBAZ MAJEED



Winter Twilight Nick Mason

Commended - Classic view

Olympus OM-D E-M1, 12-40mm, 1/4sec at f/5.6, ISO 800

➤ 'The last light of a January day fades from the summit of Pen y Fan, which appears to float on a sea of cloud,' says Nick. 'This image was taken from the adjacent summit of Corn Du in the Brecon Beacons, South Wales.'

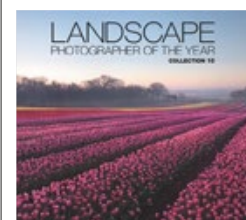
West Highland Way Shahbaz Majeed

Commended - Network Rail 'Lines in the Landscape' Award

Phase One IQ3 100, 80mm, 1/4000sec at f/4, ISO 400

✔ Shahbaz captured this photograph while on a flight over the Scottish Highlands. He flew over this railway track crossed by the West Highland Way and captured this dramatic light.

© NICK MASON



If you would like to see these incredible photographs for yourself, an exhibition of winning images will be on at the Balcony in Waterloo Station, London, from 21 November 2016-5 February 2017.

You can also purchase a copy of the *Landscape Photographer of the Year: Collection 10*, published by AA, for £25.

We'll have an interview with the winner of the Take a view Landscape Photographer of the Year 2016, Matthew Cattell, in AP 26 November.

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NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



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Every cloud has a silver lining

Converting colour landscapes into black & white is easy, but Silver Efex Pro 2 takes them to a whole new level, says **Rob Cherry**. Even better, it's free

There are many ways to convert colour photographs into black & white, but for me Nik Silver Efex Pro 2 is the standout choice, producing beautifully rich and textured images. It's also free of charge, which is great. While programs such as Photoshop and Lightroom are more than capable of producing great-looking images, Silver Efex Pro 2 offers incredible flexibility, and is wonderfully intuitive to use, which makes it a great choice for amateurs and professionals alike.

Silver Efex Pro 2 not only converts images to monochrome, but it's also equipped with control-point technology, which helps you to make targeted adjustments and corrections. Preset black & white styles, black & white film emulators, and a broad range of adjustment options are all part of the extensive feature set. Further adjustments can also be made using masks or selective tools in Photoshop or Lightroom.

The browser is straightforward and fast to use, with everything neatly organised either side of the image you are working on. There are 38 presets included, allowing you to process a file with a single click if you so desire. I often use a preset as a starting point for my conversions. These presets can also be adjusted and you can save any adjustments as a new preset. Alternatively, you can create your own from scratch. I find this really helps for future conversions.

Image Adjustment panel

The Silver Efex Pro 2 History Browser is incredibly useful. When you expand it, you can see each adjustment you have applied to your image, starting with the original. Not only does this give you the ability to undo any adjustments you're not happy with, but you can also use it in conjunction with the compare tool to compare your adjustments at different states. This gives you complete control over your image conversion.



Rob Cherry

Rob took up photography to express his love of the Dorset coastline he calls home. His passion for black & white imagery began with shots from the great masters, but it wasn't until he discovered the imagery of recent artists, such as Michael Kenna and Michael Levin, that his interest developed into an obsession. To see more of Rob's work, visit www.robcherryphotography.com.





Top tips

- 1** Before starting your conversion, process your original colour image as you would normally, leaving off any sharpening – this can be performed after the conversion.
- 2** Use the Compare feature to check differences at each stage of the conversion.
- 3** Get to know the Zone System in Silver Efex Pro 2; it's a great indicator of which areas of an image will be clipped, blown out or require adjustments.
- 4** Save your own presets for future projects.
- 5** Learn to use Silver Efex Pro 2 alongside Photoshop or Lightroom. Once your conversion has been applied, you can use masks or selective tools to enhance the results.

Why use Silver Efex Pro 2?

- Excellent range of presets. You can also create your own.
- Great control over contrast. Using four sliders you have complete control, particularly when it comes to amplifying blacks and whites without losing detail.
- Precise adjustments to Structure. You can adjust Structure independently in the shadows, midtones and highlights. There is also a Fine Structure slider for increasing midtone contrast.
- Control Points allow you to selectively adjust any area of your image.
- The History Browser remembers everything and is a great way to compare your adjustments at different stages.
- Reference to the Zone System. The Zone System is an incredibly useful tool for checking clipped black or white areas within your image.
- Conversion Quality. Fantastic end results with minimal artefacts.

'Having used this plug-in for several years now, I can't imagine using anything else for b&w conversions'

➤ The Image Adjustment panel is split into five sections. Global Adjustments is first on the list. This is split into Brightness, Contrast and Structure. For Brightness, you can fine-tune levels in highlights, midtones and shadows separately, which is really useful. Next is the Dynamic Brightness slider, which can be used to darken the image while retaining brightness levels in mid-tones and highlights. The Contrast slider is next on the list and allows you to adjust overall contrast and also Amplify Whites or Amplify Blacks. These are adjusted individually, to avoid blown-out highlights or shadows. There is also a Soft Contrast option, which can add a touch of depth. Finally, Structure has three sliders, which allow you to make adjustments specifically targeting highlights, mid-tones, and shadows. I use the Structure setting quite a lot for adding texture to foregrounds and skies, or revealing detail in points of interest.

Precise adjustments

Probably my most frequently used feature is the Selective Adjustment Control Point Tool, which allows you to selectively manipulate global adjustments in specific areas of your image. You can add as many control points as you want, and control the size of each one independently. With precision, you can adjust everything from brightness, contrast and structure. These can also be grouped together, which can help with your workflow. You can also use the Selective Colour option to quickly add colour back to parts of the image.

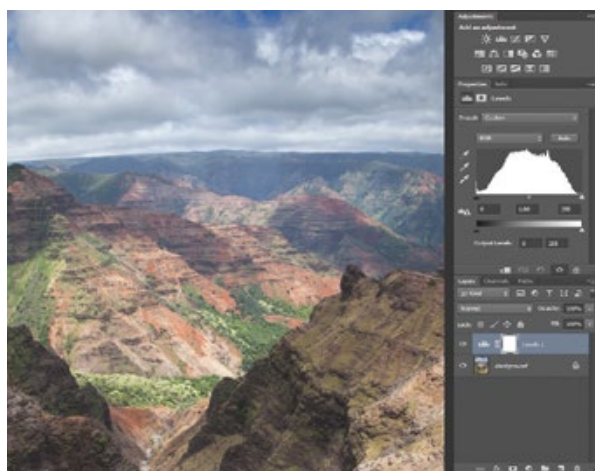
Silver Efex Pro 2 has a useful Histogram, along with a Zone System feature for black & white tones. I use this a lot to check for clipping within an image during a conversion. There is also a Loupe tool for zooming in and checking detail.

Colour Filters, Film Types and Grain are also included in the plug-in and can be used to great effect. Once again, these are fully adjustable. Finishing Adjustments is the final setting and includes Toning, Vignette, Burn Edges and Borders. There's a great selection of tones to choose from, and again you can adjust these to suit your personal taste.

Overall, the thing I love the most about Silver Efex Pro 2 is the superb quality of the conversion: the finished image looks fantastic in my eyes. Having used this plug-in for several years now, I can't imagine using anything else to create black & white pictures. To download, visit www.google.com/nikcollection.

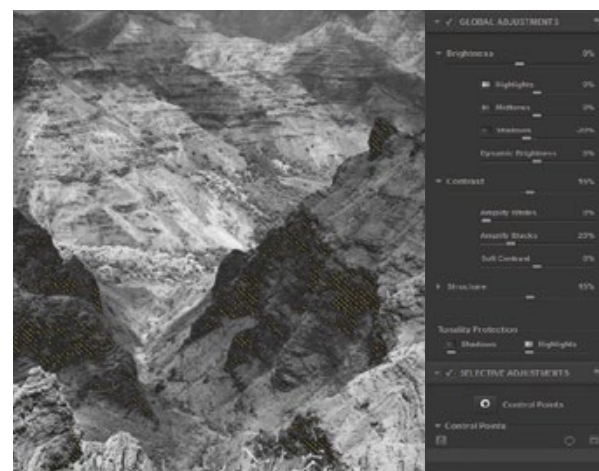


B&W CONVERSION USING SILVER EFEX PRO 2



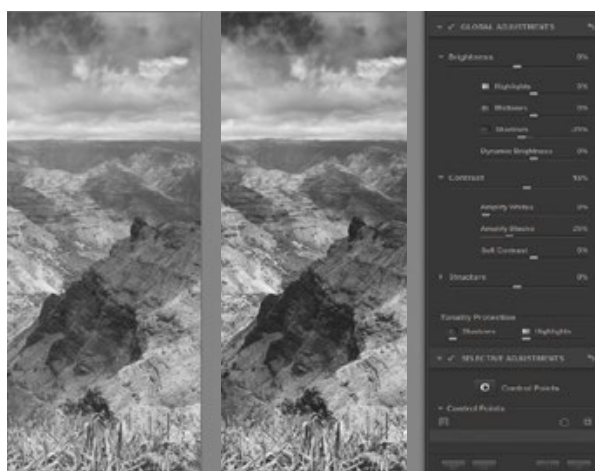
1 Process the file

Process and crop your raw file using Photoshop. I chose to convert an image of the Waimea Canyon in Kauai, Hawaii. For me, this shot is a great option for a black & white conversion due to the range of tones, clouds and dramatic mountain ranges.



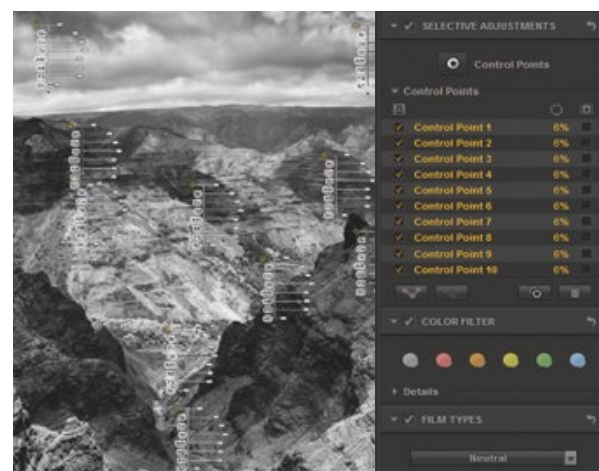
2 Darken the shadows

Open Silver Efex Pro 2 in Photoshop. The neutral preset should already be selected. Now you can make Global Adjustments. To start with, I darkened the shadows on the mountains to add more depth, and increased the overall contrast slightly. I then increased Amplify Blacks to darken the blacks.



3 Add some structure

Next I added some structure to the image in a bid to bring out some additional detail. I used the Zone System feature while making the changes to check for any clipping in the image. You can also take advantage of the side-by-side comparison feature to see before and after changes.



4 Use Control Points

Then I worked on the sky, as I wanted to darken it, and add some contrast and structure. I used the Selective Control Points and added two in total, one on the left and one on the right. Then I worked on the mountains. Again, I used multiple Control Points to independently adjust the areas that I wanted to define or highlight.



5 Add a lens vignette

Next I added a lens vignette and softly burned the edges using the presets in the Final Adjustments section. This emphasised the foreground and has the added bonus of helping to draw the viewer's eye into the image.



6 Final checks

Once I was happy with the conversion, I applied the settings and gave the image a final check in Photoshop. I checked the levels and applied some sharpening. Then all that was left to do was save the image as an 8-bit TIFF.

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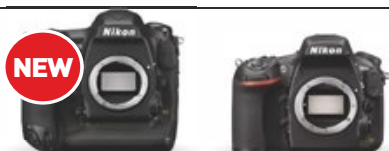
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LOCATION GUIDE

Aysgarth Falls

Nestled in the Yorkshire Dales, these waterfalls offer great photographic potential, says **Jeremy Walker**

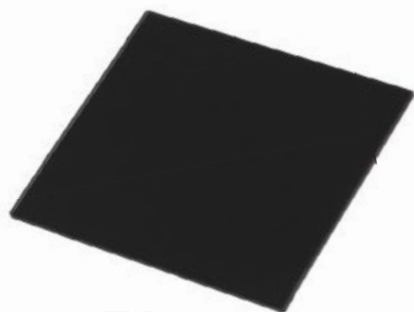


KIT LIST



▲ Lenses

Anything from a wideangle lens to a moderate telephoto will be useful at Aysgarth. If you are into wildflowers and fungi, a good macro lens of about 100mm will be handy, too.



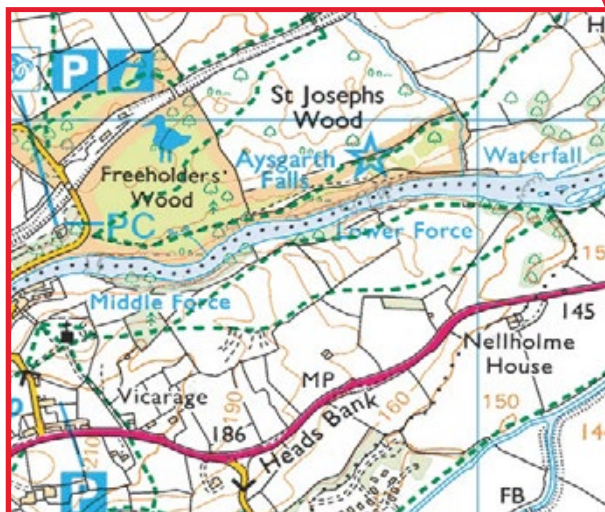
▲ Filters

When shooting fast-flowing water, filters are essential. A polariser will take the sheen off water and saturate colours. A Lee Big Stopper, Little Stopper or a Pro Glass 3-stop filter will give water a touch of blur and motion. For long exposures, a cable release is essential.



▲ Tripod

A sturdy tripod is a must for long exposures. It can be a bit of a pain to carry, but it's really worth it.



ALTHOUGH reasonably well known before, it was the movie *Robin Hood: Prince of Thieves*, starring Kevin Costner, that put Aysgarth Falls in the tourist limelight. Fortunately, it is still possible to shoot the falls with few people around, but only if you choose your moment or time of year carefully.

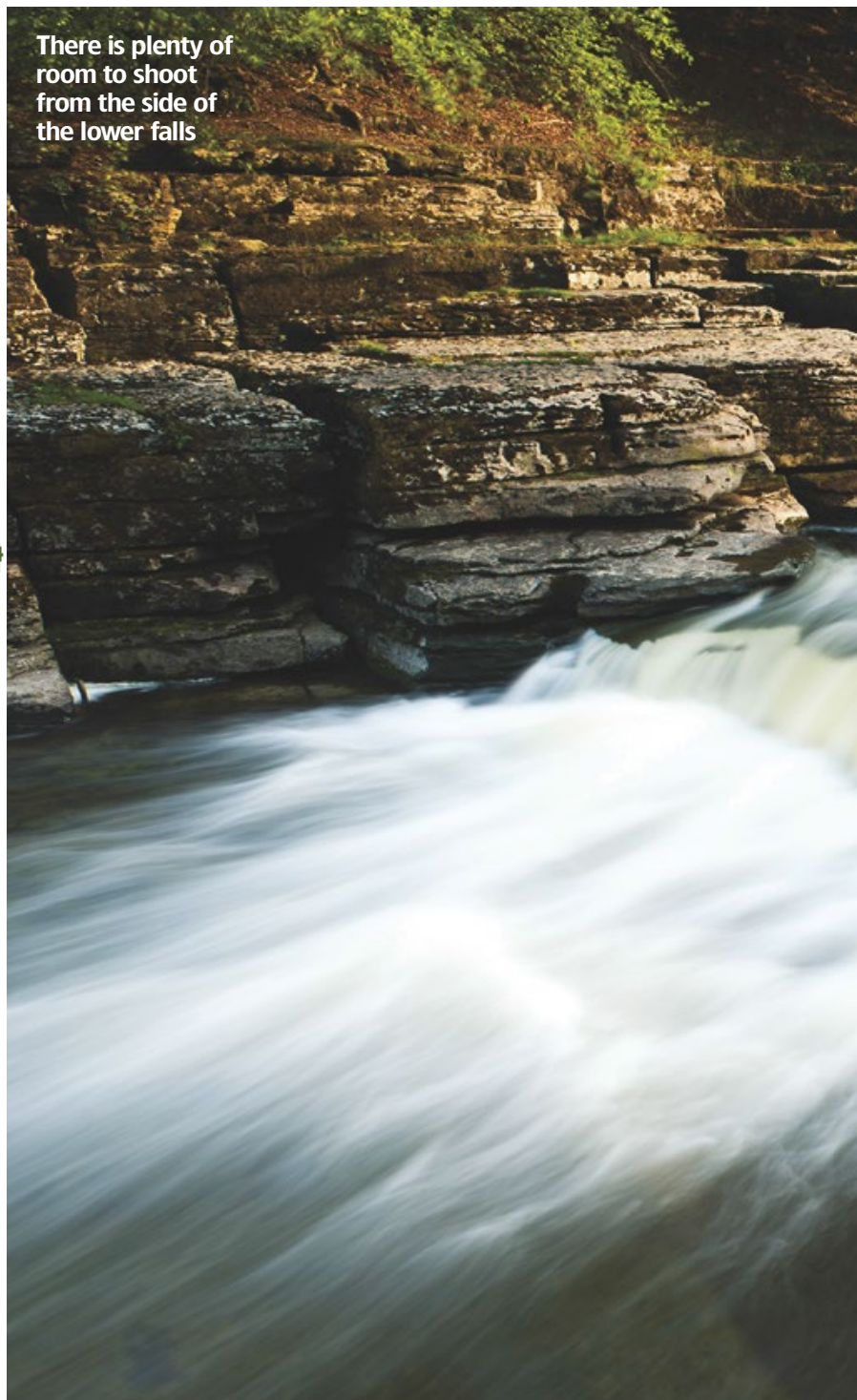
The series of falls lies just outside the small village of Aysgarth, within Wensleydale, itself in the Yorkshire Dales National Park. They are in three groups called High Force, Middle Force and Lower Force. All three are worth a visit since they have very different characteristics.

For me, Lower Force is the most photogenic of the three. Being slightly farther away from the car park, it attracts fewer visitors, too. There is an unofficial path down onto the rocks, which can be tricky for those not steady on their feet. Once there, you have the option of long lens views, close-ups of the pools and eddies or wideangle images from the foot of the falls.

Be careful near the river's edge as the rock surfaces are uneven and could be wet, icy or slippery. The water is deep and fast flowing. If you want to play it safe, you can stick to the designated viewing areas, but for the more adventurous there is scope for good images along the riverbank at all three falls.

Meanwhile, the surrounding area is covered in deciduous woodland, and in the spring and summer there are plenty of wildflowers to be photographed. The area is also a bird watcher's paradise, so take your binoculars.

There is plenty of room to shoot from the side of the lower falls



Above: Abstract image of the upper falls. This is the easiest part of the falls to get to, but it gets busy in summer

Right: Lower falls shot with a 200mm lens. To find this viewpoint you have to walk through a gully in the rocks



Jeremy Walker

Jeremy is an award-winning photographer and Nikon Ambassador. He has years of experience in landscape and location photography. www.jeremywalker.co.uk.

Shooting advice

Time to visit

The waterfalls at Aysgarth can be shot at any time of the year, but in winter the flipside of all that dramatic ice, and possibly snow, is that the trees are bare, making the location look a little bleak. Close-ups and detail shots are possibly the best approach at such times. Spring can be pleasant with fresh greens on the trees, and wildflowers on the riverbank. Keep your eyes open for fish trying to leap up the falls on the way to their spawning grounds. Mid-summer is best avoided because of the huge number of tourists the falls attract in the holiday season. For me, the best time of year to visit and shoot Aysgarth is autumn. Then, autumnal foliage reflected in the water, a sprinkling of frozen puddles and eddies, and fewer visitors make for a better shooting experience.

Food and lodging

The National Park information centre has a small tearoom, but below High Force and just over the bridge in the old mill building is Mill Race tea shop, which I have been told is good. In the village itself are two pubs, and Hamilton's tea room, which has excellent reviews.

There are plenty of B&Bs, but the Aysgarth Falls Hotel is particularly good. A few miles down the road in Hawes is the Stone House Hotel, which is also excellent.

Parking

None of the falls is more than a few minutes walk from the pay-and-display car park at the National Park visitor centre, which is well signposted from the main road. The car park is busy in the holiday season, as are the surrounding roads and lanes, so plan your visit carefully.



Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Nathan Barry, Oxfordshire



Nathan is a big fan of seeking out simple, bold compositions, and believes that less is more. 'I try to capture scenes that look and feel a bit unreal,' he says, 'a composition and lighting combination that takes you away from the everyday and towards something more reflective and dreamy.' Recently, Nathan has been exploring his local area and discovering modest but interesting landscapes. He hopes to create a project showing these locations in every season. To see more, visit www.theimageproject.xyz.



3

Plane Wreck

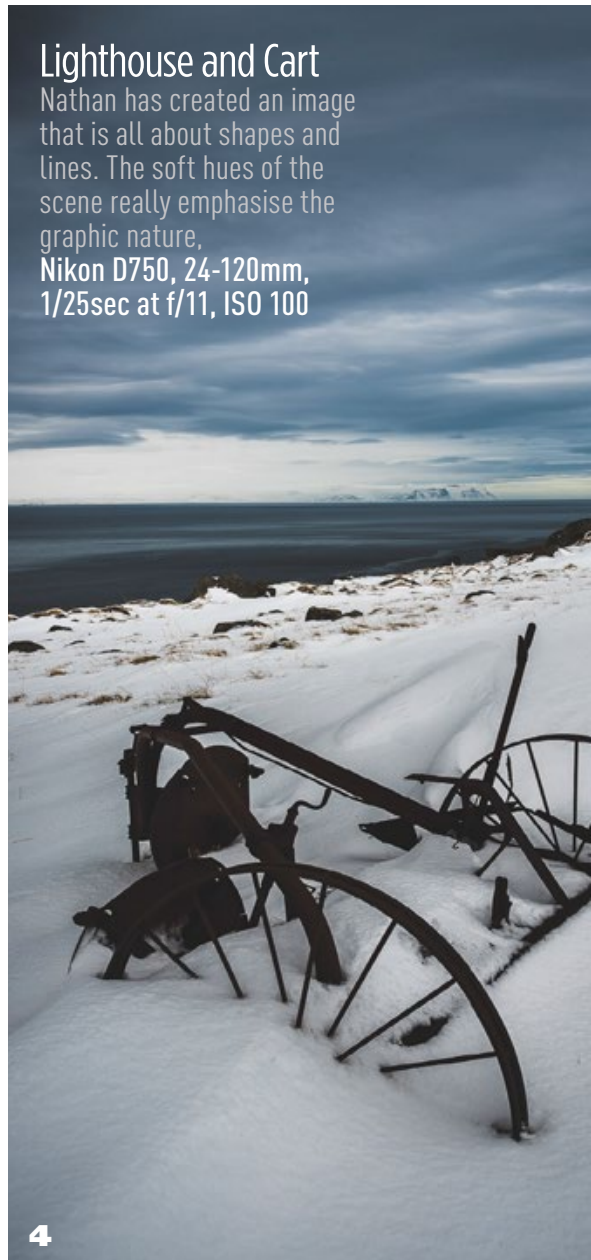
1 Nathan found this downed plane near Skógafoss, Iceland. The decrepit plane sits well with its bleak surroundings. It's an image full of atmosphere
Olympus OM-D E-M5 Mark II, 14-45mm, 1/125sec at f/5, ISO 200

2



Lighthouse and Cart

Nathan has created an image that is all about shapes and lines. The soft hues of the scene really emphasise the graphic nature.
Nikon D750, 24-120mm, 1/25sec at f/11, ISO 100



4

Vík, Iceland

2 This view of the black-sand beaches and the town of Vík shows a landscape of aesthetic contradictions
Nikon D750, 24-120mm, 30secs at f/11, ISO 100, ND filter, tripod

Kirkjufell, Iceland

3 Nathan's aim in this image was to use the melting snow patches in the foreground to mirror and frame the mountain
Nikon D750, 20mm, 1/15sec at f/8, ISO 100



5



Manfrotto The Reader Portfolio

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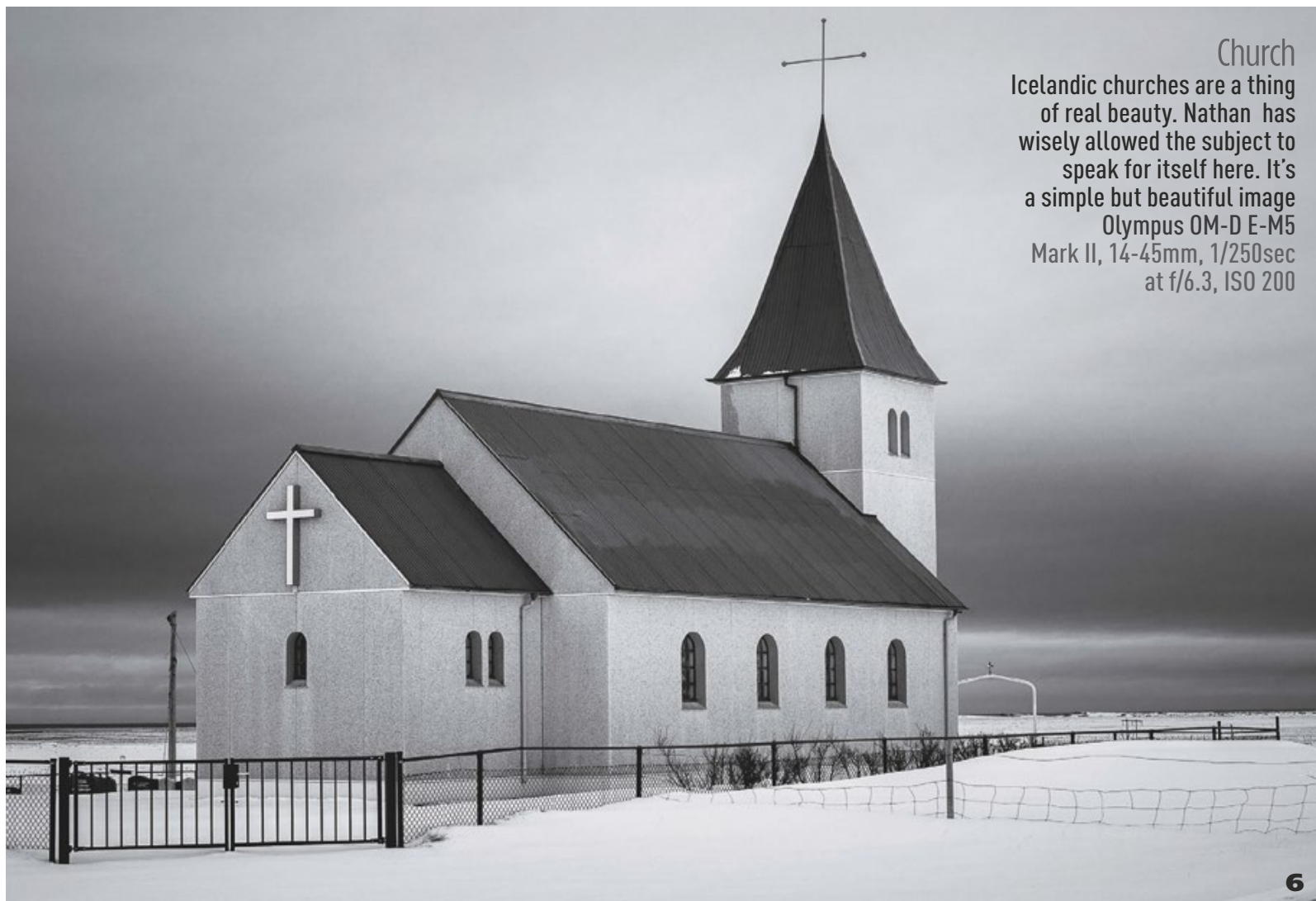
Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



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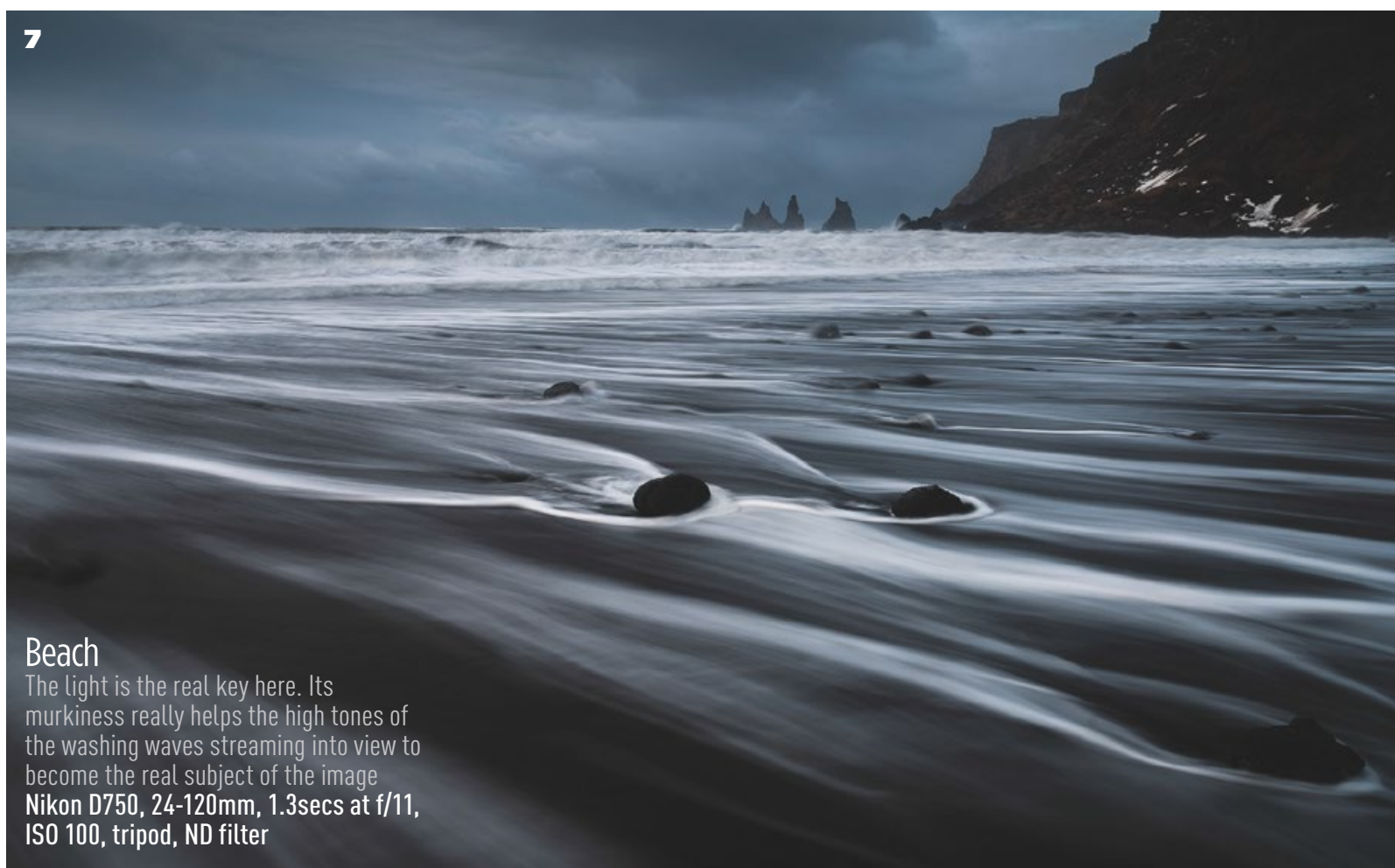


Church
Icelandic churches are a thing of real beauty. Nathan has wisely allowed the subject to speak for itself here. It's a simple but beautiful image
Olympus OM-D E-M5 Mark II, 14-45mm, 1/250sec at f/6.3, ISO 200

6

Waterfall

5 This image of the Goðafoss waterfall in north Iceland shows exactly the kinds of breathtaking scenes available in such a diverse country
Nikon D750, 24-120mm, 1/6sec at f/11, ISO 100, tripod



Beach

The light is the real key here. Its murkiness really helps the high tones of the washing waves streaming into view to become the real subject of the image
Nikon D750, 24-120mm, 1.3secs at f/11, ISO 100, tripod, ND filter

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Balancing the brightness of sky and sea

CHRISTIAN Schoter took this photograph in Brixham, Devon. The low light meant he had to use a tripod for the 25-second exposure at f/22 and ISO 100. Taking into account the wideangle lens, there was no need to use f/22. An aperture of f/8 would have given adequate

depth of field and better optical sharpness. A shorter exposure and a higher ISO would also have ensured less movement of the boats. That said, this is a terrific shot that simply needed a couple of Graduated Filter adjustments to balance the brightness between the sky and the sea.

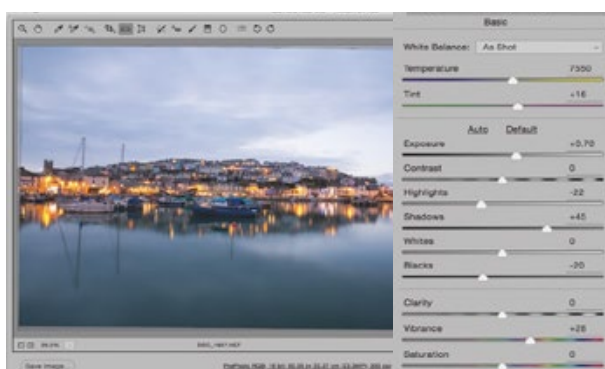
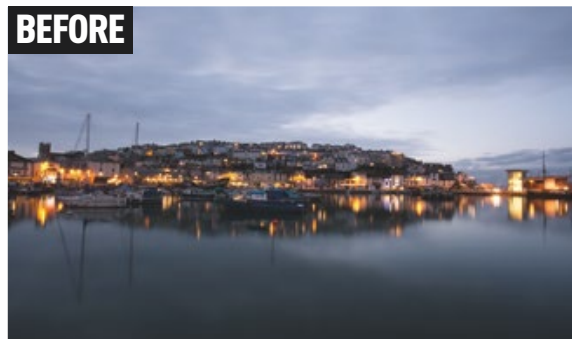
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AFTER

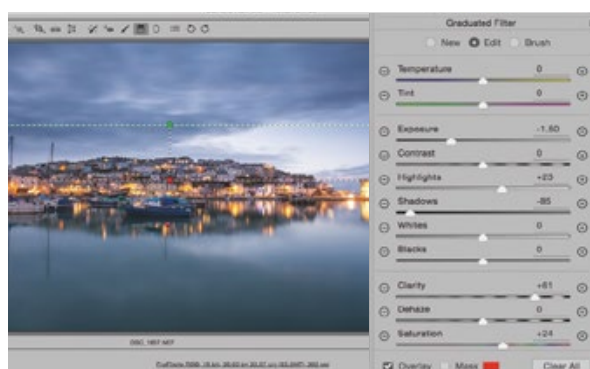


BEFORE



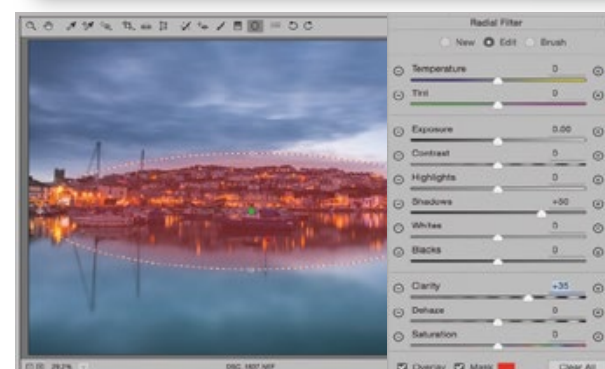
1 Straighten the horizon

The horizon in this photograph was at a slight angle, so I selected the Straighten tool and dragged across the horizon line to level it. In the Basic panel, I adjusted the tone sliders to lighten the image and bring out more detail in the Highlights and Shadows, and increased the Vibrance.



2 Darken the sky

I then selected the Graduated Filter tool and dragged from the top to the horizon to add a filter adjustment the sky. I then adjusted the Exposure slider to darken. I added more Clarity to increase contrast in the clouds, which I further enhanced by darkening the Shadows and lightening the Highlights sliders.



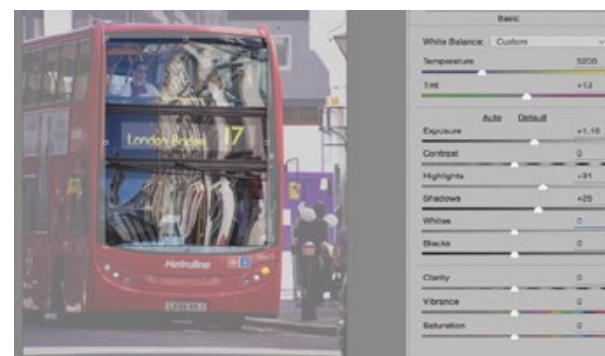
3 Lighten sea and buildings

After that, I added a second Graduated Filter effect to lighten the sea. Lastly, I selected the Radial Filter and added an adjustment to the middle section, where I increased the Shadows to lighten the darker areas in this selected area, and also boosted the Clarity to give the illuminated buildings more sparkle.



Cropping to create an abstract

THE following steps show how Kim Benson's photograph of a regular street scene can be transformed into a more abstract image. The main focus in this picture was the bus, and I was particularly drawn to the reflections on the front windows. By cropping the image more tightly, lightening the exposure, boosting the contrast and accentuating the reflections, I ended up with a completely different kind of photograph. Yet the reflected street scene and not least the 'London Bridge' destination still make this a distinctively London image.



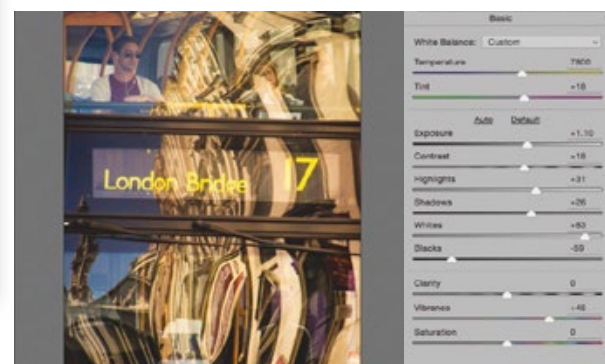
1 Crop the image

I selected the Transform tool and applied an Auto Upright adjustment. I then adjusted the Exposure, Shadows and Highlights tone sliders in the Basic panel, and used the Crop tool to show just the front of the bus.



2 Add contrast

I then added more contrast by using the Contrast slider in the Basic panel, and by adjusting the Whites and Blacks sliders. I also added a Radial Filter adjustment to add a small amount of Dehaze to the corners.



3 Increase colour saturation

Finally, I returned to the Basic panel, where I adjusted the Tint and Temperature sliders to apply a warmer colour balance combined with a slight magenta tint colour. I also increased the Vibrance slider to boost the overall colour saturation.



Graduated Filter adjustments

THE Graduated Filter tool can be used to apply linear graduated adjustments. It is basically a digital grad filter you can apply at the post-production stage in place of using a glass or resin filter in front of the camera lens. You can do more than simply darken the exposure or add tint colours. With 16 effect

controls at your disposal, you can apply many types of adjustment. You can add contrast, sharpness, saturate/desaturate or combine effects. In the example here, a Graduated Filter adjustment was used to finely control the sky cloud contrast, by darkening the Exposure and Highlights and adding more Clarity.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Case Logic Kontrast Pro DSLR backpack

● Around £65 ● www.caselogic.com

John Huxley reviews a free-standing backpack for those starting out

Amateur
Photographer
Testbench
Recommended
★★★★★

Back padding

The padding on the rear of the bag is firm and comfortable on the shoulders.

At a glance

- 30.9x23.8x46.9cm (external dimensions)
- 25.9x18x39.8cm (internal dimensions)
- Weight: 1.7kg

YOU CAN spend a great deal of money on a good photo backpack, but Case Logic's Kontrast Pro DSLR is priced at an affordable £65. However, given that you'll spend hours wearing a backpack, does this make it good value, too?

One key feature of the Kontrast Pro is its hard plastic base, which allows it to stand upright on its own. It may not seem like a key feature, but it can save your bag, and later your back, from getting wet. The fact that it's free-standing also means it's easy to get your kit in and out without having to support the bag. It is a neat trick and we're happy to report that even when the bag is full, it stays upright.

The Kontrast Pro has the usual adornment of pockets and pouches. There are pouches and straps on the side to hold a water bottle or a travel tripod, while a rear pouch can store a 15in laptop, as well as a 10in tablet. A zipped front pouch has pockets for smaller items, while camera kit is accessed through a zipped compartment on the top of the bag, or through the main body of the backpack. The idea is that a pro-size DSLR can be stored at the top and accessed quickly for shooting, while lenses, flashguns and so on are placed in the main compartment for less-frequent use.

Verdict

This bag is well made, sturdy and can store enough kit for a short trip. It can accommodate a DSLR, as well as a 24-70mm, 70-200mm and around four smaller lenses, or a flashgun or second camera body. In use, it's comfortable on the shoulder and upper back, but could do with a fraction more padding on the lower back.



Side handle

On the front is a vertical orientation handle, which is useful for getting it in and out of luggage racks.

Zips

Each zip pull has a cord for easy use when wearing gloves.

ALSO IN THE RANGE



Case Logic has a number of different bags in the Kontrast range, all of which feature a hard plastic base to support the bag and prevent it getting wet. The bags include the Action Camera Case, Compact System Camera Shoulder Bag and a DSLR Zoom Holster. If the backpack is too big, take a look at the Kontrast DSLR Shoulder Bag, which costs £50.

Verbatim MediaShare Wireless Mini

● £25 ● www.verbatim.com



The MediaShare Mini can be connected to up to five devices simultaneously

WHILE most new cameras have built-in Wi-Fi connectivity, transferring images from older cameras to a smartphone or tablet can still prove a long-winded affair. Verbatim's MediaShare Wireless Mini is one solution to the problem. In essence, the device is a card reader with built-in Wi-Fi, allowing it to connect to a computer, tablet or smartphone to share images. All you need to do is install the smartphone app or access the reader via a web page on a computer.

Importantly, the MediaShare Wireless Mini is simple to use, and it runs on a built-in battery that is charged via a USB socket. I tried the device to transfer images from a card to an iPhone and found it worked well, with a quick transfer speed. However, the app design looks quite dated and, it must be said, isn't the slickest.

The real problem with the device is that it only reads Micro SD cards. This is great if you are using an action camera, but the vast majority of photographers use SD or CompactFlash cards, which limits the appeal of the MediaShare Wireless Mini. Of course, you could use a Micro SD-to-SD adapter, but given that most Android phones already have the option to insert a Micro SD card, the device becomes less useful for Android users. If you are an iPhone or iPad user, then the Apple Lightning-to-SD adapter cable, which is £29.99, is a more useful way to get your images on to your device for just a few pounds more.

John Huxley



The MediaShare Mini has an in-built battery that lasts for up to three hours

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At a glance

£29.95 Standard, £49.95 Studio

- For Mac & PC
- Easy to use
- www.landscapepro.pics

Making drastic tonal changes to images requires no experience and the results can be very good



Anthropics LandscapePro

James Abbott tests a completely new way of editing and enhancing your landscape images

Speed, ease of use and powerful effects are seductive promises when it comes to photo-editing software. Until now, landscapes – one of the most popular genres of photography – required a huge amount of editing knowledge and time-consuming techniques to make images look their best, but all that has finally changed.

If you're familiar with the software PortraitPro, you'll know just how quick and easy it makes smoothing skin in portraits and changing the shape of facial features. Just a few markers placed here and there, and the software takes care of the rest. It's this type of quick and easy editing that Anthropics has brought to landscape photography with LandscapePro – a photo-editing program aimed directly at landscape, cityscape and architecture photographers.

LandscapePro's features are aimed at both beginners and more experienced photographers alike. The software allows you to take control of standard settings, and provides a number of innovative controls to apply a range of creative effects, including replacing skies and adjusting mood, changing

light and the time of day. You can even change depth of field.

There are two versions of LandscapePro, and the one you'll need depends entirely on whether you'd like to work with raw and DNG files, read and write 16-bit tiff files, work in different colour spaces and use the software as a plug-in for Photoshop, Elements and Lightroom. If these are the types of features you need, the Studio version will be best for you, but if you don't need this functionality, the Standard version will be ideal. There is currently an introductory offer where both versions are on sale with 50% off, which makes Standard £29.95 and Studio £49.95.

A new workflow

The software is indeed easy to use, with a simple and intuitive interface, and its controls are where you'd expect. Like any new software, it does take a little time to get used to everything, and the workflow is probably different to anything you've used before. This immediately becomes apparent, because rather than jumping straight in with image editing, you have to label all the different

elements within your image, such as sky, water, grass and rocks, before selecting these areas by painting over them. It's only once you've done this that you can actually move on to making the adjustments themselves.

When you open the software, you're presented with a simple welcome screen offering a number of options. The first is to open your images, but there are also buttons to work on example images, watch a selection of 40-second tutorial videos and one for help and feedback. The tutorial videos are definitely worth a look, and make getting started with some of the tools much quicker and easier.

Once you've selected an image, you're taken through to the Add & Edit Areas window. Here, you drag labels from the left of the screen over the corresponding elements in the image. At first, everything seems strange, but as you go along there are hints to let you know what you need to do, including when you hover the mouse pointer over the tools that are on offer.

When the labels have been positioned, hit Continue and they disappear, to be replaced by a set of tools, with the different objects in your image gaining a colour coding. At this stage you'll need to use the Pull tool to refine the colour masks by left-clicking your mouse and dragging the mask over the desired part of images. The software is fairly intelligent and can, for the most part, identify different objects, but there are times when a chunk of another area will be masked. When this happens you can zoom in for finer control. It's simple, but making masks perfect can be time consuming.



Before



After

As well as replacing skies with a long list of preloaded options, you can import your own just as easily

The Pull tool covers roughly 95% of the masking process, and to aid with this there are a number of additional tools. The Soften brush is used to draw along object edges to graduate the borders of masks for a better blend between the two. It's most successful when you set the smallest brush size and the image is fully zoomed in. If you make a mistake or would like to revert to the hard mask edge, you can do this using the Unsoften brush or by pressing the Undo button.

The two most impressive tools that are used to deal with complex objects are Tree & Sky and Object In Sky. With these brushes, you paint over the object to separate it from the sky by applying an intelligent mask. They're certainly powerful tools, but when you zoom in you may find that masking isn't perfect. That said, though, these complex selections are far quicker to make in LandscapePro than they are in any other editing software.

The remaining tools are Horizon Line and Small Objects. Horizon Line allows you to quickly mark the position of the horizon for a perfect sky to land or sea mask. Small Objects deselects small objects in a larger labelled area such as a boat in water.

These tools make the process of creating masks easy, but it still takes time to mask every element within a scene if this is what you want

to do. One thing worth noting is that you can either mask the whole image, or just the elements that you wish to work on.

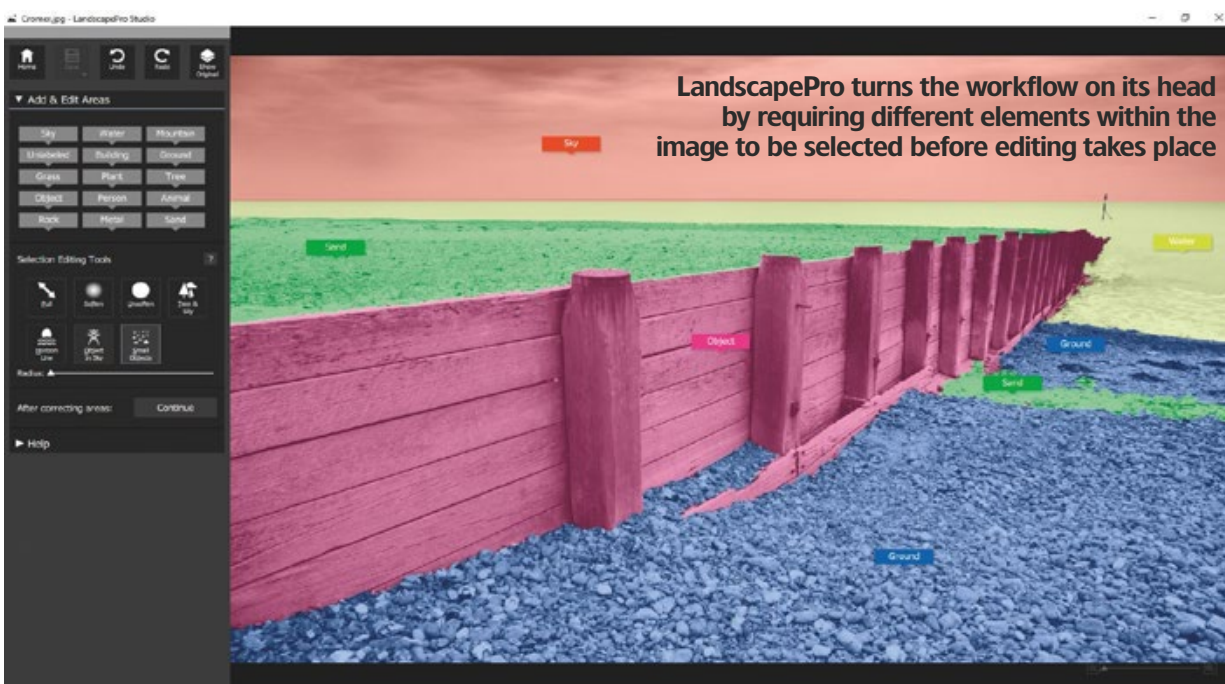
Making adjustments

Once you've masked the image, it's time to move on to making adjustments. If you labelled and masked all parts of the image, these will appear as dropdown menus on the left. If you only masked a few areas, anything not masked will be called unlabelled.

Each individual section is clearly labelled, and there are also dropdowns for global image adjustments and lighting. Within these areas there are sliders for taking manual control, alongside presets in some of them for instant one-click effects. You could make drastic changes at this stage, but don't get carried away. A little reserve definitely goes a long way with this piece of software.

LandscapePro allows you to make adjustments that are as big and bold, or as subtle as you like. It ultimately comes down to what you want to achieve. As a dedicated landscape photographer, could it serve all your needs? Probably not – with a lack of cloning tools, you're always going to need Photoshop or Elements. But what it does offer is a new way of working that will almost certainly appeal to some photographers.

AP



Our verdict

LANDSCAPEPRO redefines the way photographers can edit their shots with a new workflow, and has powerful algorithms for selecting/masking elements within images, as well as performing tasks such as relighting a scene.

The results from LandscapePro may not appeal to purists, but if you want to make dramatic changes to your shots without the need to learn complicated editing techniques, this software is definitely for you.

Data file

OS Windows 10, 8, 7, Vista & XP/Mac OS X 10.7 or later

Processor 1GHz or faster recommended

Memory 2GB RAM minimum. To process images larger than 8MP, 3GB RAM or more is recommended

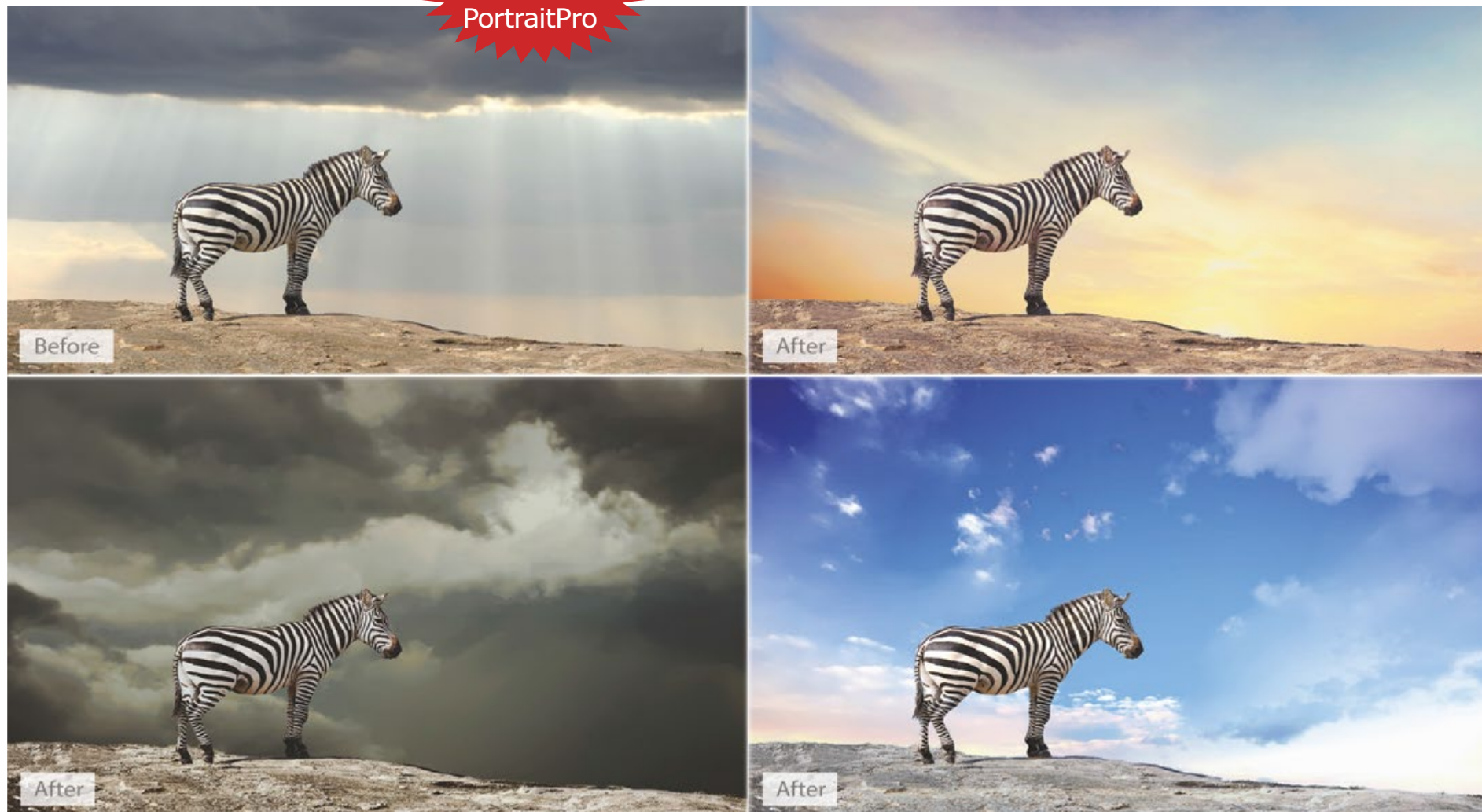
Price Standard Edition £29.95, Studio Edition £49.95

Amateur Photographer Testbench Recommended
★★★★

For and against

- + Easy to use
- + Sky replacement
- + Dramatic edits
- Masking can be frustrating
- Easy to overdo effects
- No cloning tools

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Some of the things you can do with LandscapePro

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- Targeted editing: specially designed controls for different areas
- Distance controls: highlight objects, add fog
- One click presets: wet sand, stormy water, red sunset, lush trees
- And more...

Download your free trial now: www.LandscapePro.pics!

With Super Stopper



Canon EOS 5D Mark III,
17-40mm, 4mins at
f/6.3, ISO 100

Lee Filters Super Stopper

This is one of the strongest ND filters you can buy, but the various options don't come cheap.

Michael Topham tries it out on landscapes

First there was the Big Stopper, then there was the Little Stopper and now there's the Super Stopper. Over the past six years we've seen Lee Filters gradually establish its line-up of long-exposure neutral-density (ND) filters to the point where there are now three different strengths to choose from. Although the purpose of all three filters in the range is exactly the same – to cut down the amount of light that passes through the lens to the sensor, allowing us to increase the exposure time and get creative with the blurring of moving subjects – it's important to understand that they're all intended for slightly different situations.

During sunrise and sunset, when light levels can be fairly low, a neutral-density filter such as the Lee Filters Big Stopper, which cuts out

10 stops of light, can provide us with an exposure that in effect is too long. Say you're shooting a late evening landscape and your camera is giving you a meter reading of one second at f/8 and ISO 100. With the Lee Filters Big Stopper attached, you'd need to keep the shutter open for a lengthy 16 minutes to achieve the correct exposure. Before you know it, the opportunity of a great shot might disappear and you're left with only a couple of images to show for your efforts. To retain detail and texture in areas such as sky and water, while still conveying a sense of time passing, many photographers will opt to use an ND filter that's not as strong during the hours of sunrise and sunset. One such example is the Lee Filters Little Stopper. By using this 6-stop ND filter, as opposed to the 10-stop

Without Super Stopper



Canon EOS 5D Mark III,
17-40mm, 1/125sec
at f/6.3, ISO 100

Big Stopper, you give yourself the chance to work faster and capture more shots in a shorter timeframe.

Equally, there are times later in the day when the sun can be incredibly harsh when 6-stop and 10-stop ND filters struggle to block out sufficient light to provide us with a shutter speed slow enough to achieve the blurred effect we want. This leads us onto the Lee Filters Super Stopper – the strongest ND filter in Lee Filters' Stopper range. It allows us to reduce the amount of light that enters the lens by a phenomenal 15 stops. To find out the extremes to which photographers can now take their long exposures, we put the filter to the test under the glare of midday sun as well as in typical British overcast conditions.

Features

To put the strength of the Lee Filters Super Stopper into perspective, it's capable of turning an ordinary two-second exposure into one that takes 17 hours and 4 minutes to expose. To be slightly more realistic, a 1/500sec



With Super Stopper



Canon EOS 5D Mark III,
17-40mm f/4 L USM,
50secs at f/5.6, ISO 200

➤ shutter speed you might achieve on a bright sunny day turns into a one-minute exposure with the Super Stopper attached. By allowing such little light to penetrate the filter, it will see most use when the manufacturer's Big Stopper doesn't provide the lengthy exposures one might hope to achieve in broad daylight.

There's the argument, of course, that the best light is when the sun is at its lowest in the sky, usually at the crack of dawn during sunrise or late in the day during sunset, so you might well ask the question, is there a real need for this filter? If for whatever reason an early start or late finish isn't an option, or you'd like to continue shooting after dawn and not have your day curtailed by not being able to use slow enough shutter speeds with the Big Stopper, the Super Stopper is your answer.

Just like the Little Stopper and Big Stopper, the Super Stopper is manufactured from high-quality glass and is protected in a black tin. Lee Filters has always been very good at supplying its filters in pouches and metal tins to prevent the sort of damage that can occur when working in challenging environments, and the Super Stopper is no exception.

Being the slot-in type of filter, you'll need the appropriate sized adapter ring for your lens before attaching a filter holder. The good news is it's available in each of the manufacturer's three filter systems (Seven5, 100mm and SW150), and to ensure there is a light-tight seal between the filter and the filter holder, a rubber gasket is permanently attached, which helps

Without Super Stopper



Canon EOS 5D Mark III,
17-40mm, 1/640sec at
f/5.6, ISO 200

differentiate the back of the filter from the front.

As is usually the case with filters, the price varies depending on the size you choose. The smallest (75x90mm) Seven5 Super Stopper costs £70, while the larger (100x100mm) Super Stopper and SW150 (150x150mm) Super Stopper will set you back £103 and £129 respectively. These prices exclude a filter holder, so if you don't already have one you'll need to factor in an extra £66 for a Seven5 filter holder, £54 for a 100mm filter holder and £150 for a SW150 filter holder. There's the cost of adapter rings to consider,

too, with Seven5 adapter rings (37.5-72mm) costing around £18 each, 100mm (49-105mm) costing around £35-£50 and SW150 filter rings (72-105mm) working out at £70-95 each.

In use

Just as with the Big Stopper, there's a process you have to go through to create successful long exposures. This all starts with locking off the camera on a tripod before connecting a cable release and composing the image. Attempting to focus with the Super Stopper



With Super Stopper

Canon EOS 5D Mark III,
17-40mm, 2mins at
f/6.3, ISO 125



Without Super Stopper

Canon EOS 5D Mark III,
17-40mm, 1/250sec
at f/6.3, ISO 125

attached will send your camera's autofocus system into disarray – you simply can't focus or take an accurate meter reading through it. Instead, you'll need to focus and then switch to manual focus to lock it before calculating the exposure yourself.

The easiest way to do this is to use the Lee Filters' app that's available free to download for iOS and Android. Using it couldn't be easier – simply select the Super Stopper filter option and scroll a wheel on the left to match your camera's metered shutter speed. Spinning the wheel to match the 1/125sec exposure I was getting on a gloomy day revealed the new exposure with the Supper Stopper attached would be 4 minutes – long enough to ignore the plethora of city cruise boats and turn the surface of the River Thames smooth.

After setting the DSLR to its bulb mode and double-checking the aperture is the same as previously metered by the camera, the Super Stopper can then be slotted into the filter holder. Built into the app is a handy timer, which, when started at the same time as the exposure, provides a precise countdown of the time remaining. An alarm also sounds at the end to tell you to stop the exposure.

Despite using the Super Stopper in overcast conditions (for which it's not primarily designed), it performed well, and with the help of the intuitive app I found it quick and easy to

'There's a process you have to go through to create successful long-exposures'

calculate new exposures at different locations. A few days later, I was shooting a scene during the peak of the midday sun, where a longer exposure was required to flatten out ripples on a large expanse of water. Using the Big Stopper would turn my 1/640sec exposure into a 1.6-second exposure. However, I wanted to shoot with a longer exposure than this, so out came the Super Stopper. Its flexibility turned my 1/640sec exposure into a 50-second one.

Colour casts are often a concern for photographers who use long-exposure filters, but the Super Stopper performs well in this regard. Using the filter with the camera's white balance fixed to daylight produced images that were only slightly cooler than those captured without it, and it wasn't difficult to correct.

AP

Our verdict

THE LEE Filters Super Stopper is a strong ND filter, which, unlike the Lee Filters Big Stopper, doesn't allow you to see anything at all through it when it's raised to your eye. The fact it's so strong means that it's intended to be used at times of the day when the Little Stopper and Big Stopper are ineffective. It will see most frequent use in bright, high-contrast conditions where it's difficult to create long exposures, and rather than dismissing long-exposure photography at certain times of the day as you may have done in the past, it's now very much a possibility.

Before purchasing this filter, you'll want to ask yourself the question, how often do I find myself wanting to shoot long-exposure images in broad daylight? If your answer is quite often, then it's definitely worth the outlay. If you regularly shoot during the golden hours of sunrise and sunset, you're less likely to get full value from it. Although there's no denying that it's a good filter to have in your collection, it's not what I'd consider essential or as practical as the Little Stopper or Big Stopper.

The great news is that with three filters in the Lee Filters Stopper line-up, there's now a greater range of long-exposure filter options to meet all photographers' needs. If I were a newcomer to the Lee Filters system, the Big Stopper would remain my first choice, with the Little Stopper a close second.

Data file

Filter holder

Designed to fit Seven5, 100mm and SW150 sizes

Material Lee Filters glass

Filter factor 32,000

Protection

Supplied in protective case made of tin

Amateur Photographer
Testbench
Recommended
★★★★★



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The BenQ PV270 is a 27in LED backlight monitor that can produce a maximum of 1.07 billion colours

Data file

Price	£788
Website	www.benq.co.uk
LCD size	27in widescreen, LED backlight monitor
Aspect ratio	16:9
Resolution (max)	2560x1440
Display area	596.7x335.7mm
Colours	1.07 billion
Viewing angle (left/right, up/down)	178°, 178° (CR>10)
Swivel (left/right)	45°/45°
Tilt (down/up)	-5°-20°
Height adjustment	135mm
Maximum power consumption	<51.8 W
Input signal	DVI-DL + DP + mini DP + HDMI
Dimensions (HxWxD)	417.6x639x254mm (lowest)
Weight (with stand and base)	7.8kg

BenQ PV270 monitor

A high-quality monitor is essential for accurate image-editing work. **Vincent Oliver** finds out whether the latest model from BenQ hits the mark

Today's photographer has to be proficient not only with digital stills capture and digital manipulation, but also with video capture and video editing. To ensure accuracy at the editing stage, a high-quality monitor should be near the top of any list of essential equipment. In this review, we will be looking at the BenQ PV270 27in

monitor. At first glance, it may appear to be a basic monitor, but power it up and you have a display that can't fail to impress the most demanding of professionals.

The PV270 is a 27in LED backlight monitor with a display area of 596.7x335.7mm. The screen has a native resolution of 2560x1440 pixels with an aspect ratio of 16:9 – ideal for

video editing and for displaying additional open windows in other applications. The monitor can produce 1.07 billion colours (although not all can be displayed at once), and it has a contrast ratio of 1000:1/250cd/m² with a dynamic contrast ratio of 20,000,000:1. The monitor also has a USB 3.0 port, which connects via the supplied cable to a computer. This provides one upstream and two downstream ports. An SD card reader, together with the two USB ports, is located at the side of the monitor. The monitor can tilt (down/up) by -5° to 20°, swivel left/right by 45°/45°, have its height adjusted by 135mm and pivot 0°-90° clockwise. A monitor hood is supplied for shading the screen from ambient light.

Setting up

The monitor is supplied in a large flat-pack box and has to be assembled. A well-illustrated step-by-step quick-start guide is supplied. For the most part, assembly is straightforward, although the multi-section shading hood may require a bit of patience. The monitor stand comprises both a base section and supporting arm, and the screen clicks onto a supporting arm bracket. Once in place, make sure you don't press the quick-release button if you want to avoid an expensive crash. Next, connect the supplied cables: power, DVI-DL, USB 3.0 and HDMI cable (not included). These all connect to a rear overhanging section, which can be awkward, especially the DVI-DL cable. Rotating the screen to the upright 90° position makes it easier to connect each cable.

Power up

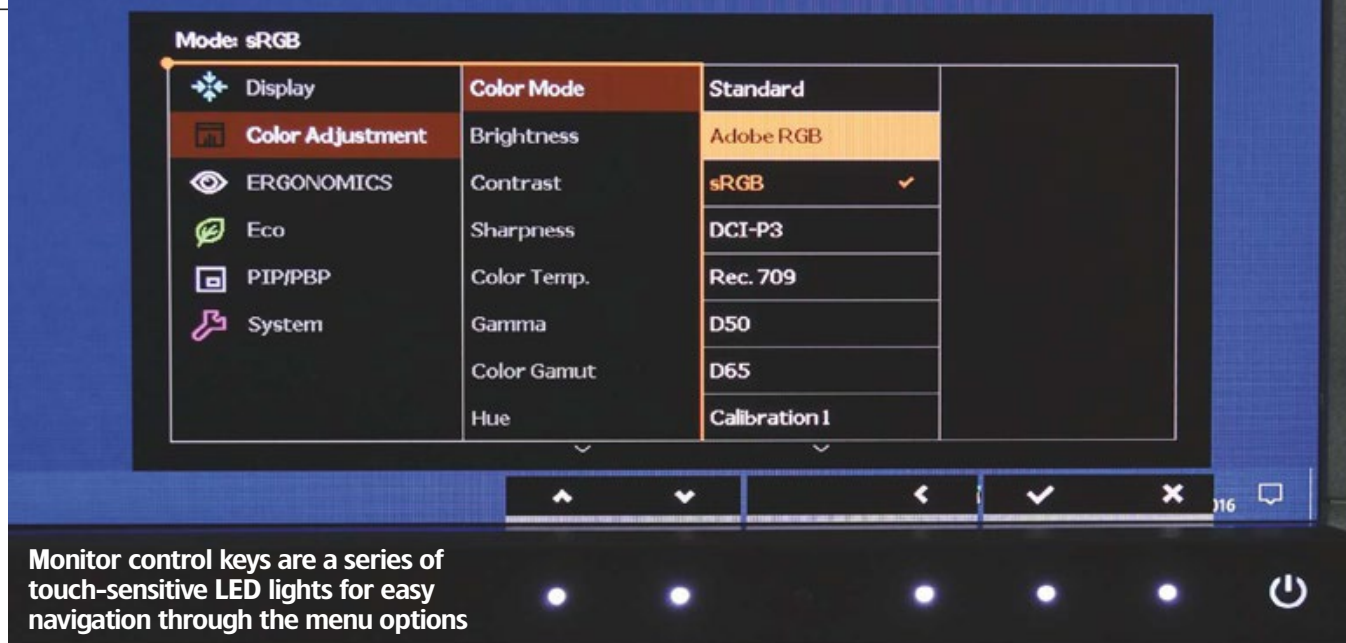
Once the monitor is connected to the PC, you can turn on the main power supply switch at rear of monitor, then turn on the monitor using the power button on the front panel. The monitor can be easily positioned to your desired angle with tilt, swivel and height. The supporting arm is spring loaded and balanced to keep the monitor in position. Next, the screen resolution needs to be set from your PC. The PV270 has a native resolution of 2560x1440 pixels, so you need to ensure your graphic card can support this.

The monitor control keys are on the front control panel – these are touch sensitive rather than physical buttons. Press any key to access the main menu and a set of illuminated icons appears above each key. The first four buttons are pre-programmed as hot keys to give you access to Input, Colour Mode, Brightness and Contrast. The keys can also be customised to provide you with other functions such as Gamma, Colour Gamut, Black point and PIP (Picture in Picture). The last two keys are Main Menu and Exit. When an option is selected, the touch keys act as navigation keys so you can change the options or fine-tune the settings.

When our review monitor was first switched on, there was a message saying No Cable connected. Simply press a control key and select the icon that represents the connection you are using (DVI-DL in our case) for the screen to display your normal Window/Mac screen. Inputs can be changed using the first hot key, and you can connect a camera directly using a HDMI cable. A second input device can be displayed using the PIP option, so in effect you can view images that are on a digital camera while working in your editing application.



Two USB 3.0 ports plus a SD card reader are located on the side of the monitor



Monitor control keys are a series of touch-sensitive LED lights for easy navigation through the menu options

The Colour mode offers several options, including Standard, Adobe RGB, sRGB, DCI-P3, Rec 709, D50, D65, Calibration 1, Calibration 2, Custom 1 and Custom 2. For photography work, select sRGB or Adobe RGB. sRGB will be the preferred choice if you are printing using an inkjet printer or intending to display photos/video on websites or for screen presentations. Adobe RGB has the wider gamut and will display more colours. The PV270 will display 99% of Adobe RGB colours with great accuracy. However, not all web browsers or sites support Adobe RGB, so your photos may look dull when uploaded to the web. Most inkjet printers and commercial labs use the sRGB colour space, while some high-end printers also support Adobe RGB.

DCI-P3 is a colour space for digital movie projection used by the film industry. It covers most colours, albeit with drawbacks in the green-blue range. Rec 709 is an ITU Recommendation that sets out the standards for HDTV. The Rec 709 RGB Colour Space is identical to sRGB colour. The D50 is warm daylight set to 5000K and D65 is daylight set to 6500K.

Out of the box, the P270 produced excellent colours with an even illumination from corner to corner, and there was no need for any warm-up period before carrying out colour-correction work. For the photographer who demands accurate colour calibration, the PV270 has a facility for hardware calibration. This allows you to adjust the monitor's image-processing chip without changing the graphics card output data. The monitor is supplied with X-Rite Palette Master software, and you should use a colorimeter to create a calibration/profile. The calibration data is stored in Colour Mode>Calibration 1. For image editing, a recommended calibration brightness is 120cd/m² or less.

The monitor has many advanced features, including a colour-temperature sensor that detects the light conditions around the monitor and adjusts the colour settings accordingly. The software for this has to be downloaded from the BenQ website. The monitor also has a light sensor that can detect the ambient light conditions and adjust the backlight level automatically. This helps to protect your eyes from strain due to a mismatch between the monitor and room brightness.

Our verdict

THE BenQ PV270 monitor was a pleasure to work with. The screen does take up extra desk space, but photographers who are currently working with two monitors may find that a single 27in display will be more than sufficient. The PV270 has plenty of features for accurate colour correction and grading work, and should satisfy any professional. For video, BenQ has provided both Rec 709 and DCI-P3 colour modes, and is Technicolor certified, but the company has missed a vital feature – 4K display. It would also have been useful to have an audio facility or headphone socket. However, for stills, HD and full HD work and internet display, this monitor is ideal.



For and against

- + Superb colours
- + Large 27in display
- + USB 3.0 ports & SD card reader
- No 4K
- No audio or headphone socket
- Monitor hood is awkward to assemble and fit



Constructing the multi-section shading hood may require a little patience



This is the sort of picture I shot for years with Leicas. The Nikon is just as suitable
1/60sec at f/11, ISO 400

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Rediscovering photography

Roger Hicks never dreamed he would forgo his beloved Leica for a Nikon DSLR, but, much to his surprise, that's exactly what happened

Imagine rediscovering photography. Imagine that everything (well, a lot of things, anyway) could be as fresh as when you first started to take photography seriously, even though you now know a lot more. To a considerable extent, that's what the improbable combination of a Nikon Df and a manual-focus 55mm f/2.8 Micro-Nikkor lens has done for me.

It was (and is) up against stiff competition. I've been using M-series Leicas for more than 40 years, and I have Leica-fit lenses from 15mm to 135mm. Since about 1980, a 35mm f/1.4 Leitz Summilux has been my 'standard' lens, increasingly supplemented of late by a 50mm f/1.5 Zeiss C-Sonnar. I still use my M9 a lot, because it suits much of what I like to do, and it's great for wideangles

and fast lenses. The Df is, however, better for precise framing, closer focusing and long lenses. Battery life is far longer, too.

As so often, chance played a large part in how and why I bought it. By about 2005, I could no longer afford to use film exclusively: editors just weren't interested in enough film-based articles. Also, digital is quicker, cheaper and better than Polaroids for quick 'n'

dirty illustrations such as pack shots and step-by-steps. If I'd been purely an amateur, I might never have embraced digital at all.

Meanwhile, since about 1990, film SLRs had been growing ever bigger, fatter and more complicated. Professional-quality DSLRs, by the time I was ready to consider them, were ridiculously big, heavy, clumsy, ugly and expensive. A digital Leica M-series was (and is) less expensive than a top-of-the-line DSLR. I couldn't afford both, and I was a lot happier with an M8. For hackwork, a Nikon D70 did all I needed.

Then, in 2014, it died. I decided to go for full frame, either a D800 or a Df: I'd been using Nikon Fs since the mid-1970s, and had numerous manual-focus lenses. *American Photo* magazine wanted a review of the Df, which would make a nice dent in the price, and I ended up buying one from Grays of Westminster. I haven't regretted it for one moment.

Initially, I thought it would be like an improved version of the strictly



Church of St Martin,
Noizé. No tripod? No
problem at ISO 12,800
1/60sec at f/11

utilitarian D70. There was no way (I thought) that I'd be using it instead of the Leica for personal photography.

I was wrong. Even before I got the Micro-Nikkor lens, I sometimes used it for shooting vide-greniers (a bit like car boot sales but a lot more interesting) and a few other things, too. As my wife Frances Schultz said, 'It must be a good camera, because it's the only digital camera you've ever used that you haven't wanted to throw across the room within a few hours of getting it.' Even so, I doubt it ate into my Leica usage by even 10%.

Then, two years after buying the camera, I bought a second-hand Micro-Nikkor lens for £120 from Ffordes. Only later did I discover that it's still available new: Grays lists it at £541. I bought it because although my Kaiser copying stand is a brilliant piece of kit, my other macro lenses are inconveniently long. Inevitably I tried the new (old) lens for other things as well, just to see what it was like. I loved it. Why?

Close focusing

The initial reason why I liked it was the close focusing. Although I can shoot close-ups with the Leicas, it's not always easy: I usually need to change lenses. Sure, I can get closer with the AF-S 50mm f/1.8G I was forced to buy with the Df (at the time it was available only as a with-lens kit), but I still can't get really close. The Micro-Nikkor focuses down to half life size. I'll come back to its other advantages in a moment, but before that, it's worth looking at the other half of the combination: the camera.

The Df is probably the nearest you can buy to a traditional film SLR. It's relatively small and light, while still retaining the heft of a real camera at 765g – about 10% heavier than a plain-prism F. The pentaprism viewfinder shows 100% of the image. It takes a cable release instead of an electronic gewgaw. Shutter speeds are set on a proper dial. So are ISO speeds, up to insanely high levels: even ISO 12,800 still delivers astonishingly good quality, a

function of having only 16.2 million pixels on the same full-frame sensor as the vastly more expensive D4. This is where things get interesting, especially when combined with the Micro-Nikkor.

Many years ago, I had a 55mm f/3.5 Micro-Nikkor. With ISO 400 film it was inconveniently slow: this was long before the days of Ilford Delta 3200. The Df, though, offers excellent quality at high ISO speeds: ISO 400 at f/1.4 demands the same shutter speeds as ISO 1600 at f/2.8. At ISO 1600, the Df is incredible. The highest speed, H4, offers over ISO 200,000 equivalent, but quality is awful: it is essentially a surveillance setting.

High-quality ISO speeds up to 12,800 was the second reason I fell in love with this combination. Not only can I take handheld shots in very poor light, but in good light I can shoot extreme close-ups at f/32 (for depth of field) and with short shutter speeds (to avoid camera shake). I'm only just beginning to explore this. There's some image degradation due to



At a glance

Nikon Df

£1,900-£2,000

new body only

- 16.2-million-pixel CMOS sensor
- Single-lens reflex viewfinder, 100% coverage
- 3.2in. 921,000-dot fixed viewing screen
- No video mode, despite live-view option
- 765g with battery and memory card
- 143.5x110x66.5mm

At a glance

Micro-Nikkor 55mm f/2.8

£626 price new (RRP)

- 6 glasses in 5 groups with 1 floating element
- Filter size: 52mm
- Weight: 195g
- 64.5x0.5mm at infinity
- Focuses to half life size without accessories



diffraction and noise, but it gives me whole new realms of picture taking. Besides, the degradation hardly shows in small images or on a computer monitor. As for the f/2.8 maximum aperture, I've never cared for shallow depth of field just for the sake of it: f/2.8 is usually plenty for differential focus. Alternatively, I can change lenses or switch to my Leicas.

Although 16MP is quite modest by modern



standards, it's around the point at which you need to start using a tripod if you want to see any significant improvement in resolution: handholding rarely delivers all the resolution of which a lens is capable. Another advantage of 'only' 16MP is file size: images from the D800 (since replaced by the D810) take longer to load and process, and you need more storage space.

White balance is via a button on the back that opens a menu, so the main reasons for diving into other menus are formatting the memory cards, and setting up old lenses so that the meter works.

The Df can accommodate up to nine manual-focus AI lenses at a time. For each lens, once only, you enter focal length and maximum aperture. It doesn't take long. I use the nearest Nikon equivalent for non-Nikkors, such as 200mm f/2.8 for my 200mm f/3 Vivitar Series 1. Thereafter, it's three menu steps (Setup; Non CPU lens data; Select lens) whenever you change lenses. This is a slight hassle, but as it enables me to use my old Nikon-fit lenses I'm not complaining. I've used lenses from 14mm up (Sigma 14mm f/3.5 rectilinear, which vignettes badly on digital until about f/11) but all the illustrations here, except the picture of me with the camera, were shot with the Micro-Nikkor. Here's why.

First, as already mentioned, it focuses very close indeed. It lives on the camera. Even if I don't

need to focus close for one picture, I can for the next.

Second, I find manual focus far quicker and more reliable than autofocus, where the choice is between blind faith, moving the autofocus point and focus locking. Blind faith is useless when the autofocus spot is not on your principal subject. Moving autofocus points is impossibly slow and tedious, although easy to do accidentally. Focus/exposure locking is not too bad if you use the dedicated lock button, but I find it no quicker or easier than manual focus.

Easier to visualise

Third, it's a prime lens. This makes it much easier, at least for me, to visualise exactly what I want in the viewfinder and to stand in the right place at the right time. Yes, I understand the theory of using a zoom as a bag of primes, setting, for example, a 24-85mm as if it were a 24mm, a 35mm, a 50mm and an 85mm, but I can't bring myself to work in that way. I waste time tweaking the focal length. As a result, I often miss pictures.

Fourth, there's a manual diaphragm ring marked with apertures, not an unmarked dial on the camera body with a readout only in the viewfinder.

Fifth, it has a meaningful depth of field scale. This provides only a rough guideline, but autofocus lenses don't offer even that.

There's an IR focusing mark, too.

Sixth, it accepts all the 52mm



Mill stream. The Df is the sort of camera that makes you go out looking for pictures, and manual focus beats autofocus for reflections in rippling water
1/125sec at f/8, ISO 400

Nikon filters I have collected over 40-plus years.

Seventh, despite a 2/3-stop increase in speed, the image quality is even higher than the old 55mm f/3.5, thanks to a six-glass,

five-group reformulation. Excellent flare resistance is further aided by the deeply recessed front element.

Of course, neither the camera nor the lens is perfect. I have already mentioned the wandering focus point. I wish there were a way of locking it in the middle and leaving it there. Some other buttons are too easily operated, too. For example, a few weeks after buying it, I panicked after I'd put the camera in a pocket and inadvertently turned off the autofocus. There are at least three more buttons I have never used or needed, and the day I bought the camera, I disabled the sub-command dial. I've yet to miss it – I wish I could disable more. As with any digital camera, some menus are about as far from intuitive as they could be, at least for me.

The viewfinder screen is not optimised for manual focus, but it works pretty well: in-focus images are significantly contrastier than out-of-focus. Also, the focus confirmation spot is astonishingly effective, even in light that is too poor to allow easy visual focusing.



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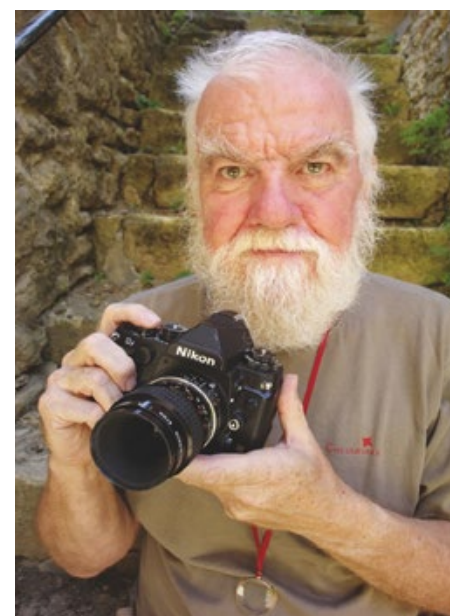
Too many people at a classic car show? Shoot medium shots and close-ups instead 1/125sec at f/5.6, ISO 400



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Points of interest

Much of the charm of the Df/Micro-Nikkor combination lies in what isn't there



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Roger Hicks with the Nikon Df and Micro-Nikkor 55mm f/2.8 lens

'I do a lot more close-ups with the Df, and then there are the small-aperture shots'

Micro-Nikkor lens

Moving on to the lens, the focusing ring has an understandably long focus travel of about 300°. This doesn't worry me: it focuses down to half life size, after all. It is, however, easily nudged, especially when I remove the camera from my eye. I miss focus sometimes, but less often than I did with the autofocus 50mm f/1.8. Enough technical flim-flam, though. What do I actually shoot with it, and why?

Well, I've had the Micro-Nikkor lens only for a couple of months, but you can see more examples on my website at www.rogerandrances.com. Things like 'The Secret Life of Chairs' or 'Recycled Religion' could equally well be shot with either. So could the series I've just started, 'Beach Towels'.

The Df is good for street photography, too. This camera is not ageing elegantly, so it looks a bit battered, and the M9 is well

brassed. Many tend to mistake both for film cameras: the preserve of bumbling old eccentrics (and, one might hope, wide-eyed young art students) rather than predatory paparazzi. Retro-looking cameras with physically smaller lenses tend to be regarded as less 'threatening' than massive DSLRs with big zooms. It's a bit like steam engines or vintage cars: people are always more comfortable with things that seem familiar, even if (like steam engines, vintage cars and manual-focus cameras) they are not actually very common any more.

I do a lot more close-ups with the Df, simply because I can, and then there are the low-light and small-aperture shots. And, of course, I use it for the purpose for which I originally bought both the camera and the lens: illustrations, close-ups and copying. There's even a piece on my website based on copying: mostly, a

selection of photography ads from a 1909 edition of *Simplicissimus* magazine.

The bottom line is this: it is never going to be easy to get every picture you can imagine, exactly the way you want it, with any camera, be it manual, automatic or hybrid. There are always going to be times when you have to substitute experience and intelligence for automation. If I rely on automation, I quickly get lazy. Sooner or later that trips me up. With an all-manual camera, I have to pay attention all the time: not very much, but enough to keep me thinking about what I am doing. This is always a good idea.

The Nikon Df will not suit everyone. The same is still truer of the Micro-Nikkor lens. But I'm not 'everyone'. I'm me, and the combination of the Df and the Micro-Nikkor suits me better than I would ever have thought possible. It has given SLR photography back to me. Ask yourself if you, too, differ from 'everyone'. If you do, look at the Nikon Df. And maybe at the Micro-Nikkor as well.



Manual shutter-speed dial You can set the shutter speed with the camera away from your eye. This is often useful when you want to work quickly and unobtrusively, especially in street photography, or when the camera is on a copy stand.

ISO dial There's no need to go wading through menus. I normally leave it on ISO 400, because that's the most familiar speed for me, but I use higher speeds, up to 12,800, in poor light.

Manual focus As noted already, I find manual focus quicker and more reliable than automation or using AE/AF lock.

Manual aperture ring As with the shutter-speed dial, it is often useful to be able to set the aperture without having your eye to the viewfinder.

Colour-coded depth of field scale for f/11, f/22, f/32 This is only a rough guide, but a lot better than you get with AF lenses.

WB button All right, it takes you to a menu on the back of the camera, but so long as you hold the button down, the thumb wheel lets you flick from one setting to another. Custom WB, pre-sets and colour temperature settings are only slightly more difficult.

INSPIRED
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Which version of raw?

Q I have a Pentax K-3 and am pretty new to using raw files. I am currently using Adobe Photoshop Elements 12, although I aim to upgrade to a more powerful package in the near future. However, as my camera can produce both Pentax raw files and DNG raw files, which should I be using? **Kier Brannigan**

A This has been a long-running debate among Pentax users, as Pentax is fairly unusual in offering the choice of DNG or proprietary PEF raw files in its cameras. In theory, there should be no difference in the image-quality potential of either DNG or PEF files. Because raw files contain basically unprocessed image data, the software you use to work with them must do some initial processing to present you with a starting point from which to work.

If you use Adobe software, such as Photoshop or Lightroom, because Adobe invented the DNG format there is an understanding that you get a better default image with DNG files than some other raw-development software, although it should be pretty much the same compared to using a PEF file. Notably, users of Phase One's Capture One software point out that you get a detectably superior image from a fresh Pentax PEF file than a Pentax DNG file.

The big advantage of DNG is that it is an open standard and should mean you can load a DNG file in almost any software that

supports raw processing, even older packages that don't support the latest cameras. It's also gaining ground in smart-device image-software apps. You can, of course, convert PEF to DNG, though not vice versa. One disadvantage of DNG is that file sizes can end up larger than proprietary raw-format files. In the end it's a personal choice, but whichever you choose, you are almost certainly doing the right thing in having a go at using raw in the first place.

Real-time live view

Q With a DSLR, I can see through the viewfinder exactly what the lens 'sees'. With a modern mirrorless camera, I can see pretty well what the sensor 'sees'. With my 2005 camera's elderly EVF and limited sensor, I can see what the processor's output is. So, without pressing any buttons I can continuously see what my photo is going to look like on my PC.

This means I can set the exposure exactly as I like it. With spotmetering set, I can move the spot over a too dark part of the view and without pressing any buttons see the whole viewfinder image brighten to correctly expose that part of the view. Or I can move the spot over a part of the image that the processor indicates is too light, and, without pressing any buttons, see the whole viewfinder image dim to correctly expose that part of the view.

By moving the spot around the view, I can find the optimum exposure. Modern programmers may try to do this electronically, but I still feel I don't have the same control. If all else fails, I can put the camera on the tripod and take relevant HDRs to combine later.

This is unlike the preview mode on the modern cameras I have tried. I have seen it referred to as 'Full-Time Live Preview'. It would seem to be a very worthwhile viewfinder/screen mode to have (only a mode; limited use for



Try back-button focusing using the AE-L/AF-L button on your Nikon

Back-button focusing

Q I have heard about the technique of 'back-button focusing'. Could you explain what this means? I have a Nikon D3100 and wonder if I would benefit from it.

Ginny Vasquez

A Most system cameras can be configured for back-button focusing (BBF), and many photographers who try it end up using it all the time. Instead of half-pressing the shutter release to focus, you press a button on the back of the camera. When you release the button, focus is locked. Why is this beneficial? If you use the shutter release to focus there is a good chance that a mis-focus could occur, especially if the subject is moving around or other subjects grab the focus from your main one. With BBF, once you release the button, focus will be locked. The shutter release is then free to do what it was originally designed to do – release the shutter. For BBF to work best you need to configure the shutter-release button not to activate focus and for the back button (AE-L/AF-L with your Nikon) to activate continuous (AF-C) focusing while the button remains pressed. It also means you don't have to keep changing focus modes (AF-S and AF-C).

action or flash). However, it seems to have disappeared. Maybe it is out there, but manufacturers don't publicise it and/or the reviewers don't know to look for it. Any suggestions? **Peter White**

A In recent years, live view has progressed in leaps and bounds. Many cameras can now show you a very close real-time preview of not only the exposure, but also colour balance and even the

motion blur of what you have trained the lens on, even the depth of field. Control over the spotmeter position is not so well supported in the way you describe, although cameras are increasingly enabling the selected AF point to represent the spotmeter position if you want it to. Alternatively, just adjust the exposure compensation to your liking on the live view – it amounts to much the same thing. **Q&A compiled by Ian Burley**



There is little difference between DNG raw files and Pentax PEF files



SUPER STOPPER

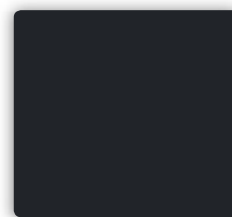
Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

Jonathan Chritchley
www.jonathanchritchley.com

*Nikon D810, Nikon 24-70mm @ 35mm,
F11 at 1 minute, 100 ISO. LEE Super Stopper.*



NEW

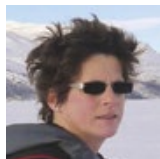
Super Stopper



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In the bag



Lizzie Shepherd is a full-time professional

photographer specialising in landscape, nature and travel. She also regularly hosts talks and workshops. Visit www.lizzieshepherd.com

Gitzo GT3541LS tripod

1 Although I often shoot handheld, I rarely go out without my tripod. The Gitzo GT3541LS is sturdy and extends to a decent height. I find the P0 ballhead to be a good compromise: it's quick to use and offers reasonably refined adjustments.

Sony Alpha 7R II

2 The Sony Alpha 7R II is a perfect fit for my hands and I find the ergonomics to be excellent. Most of all, I love the files it produces – great tones and colour, very impressive dynamic range and superb detail.

Zeiss Loxia lenses

3 These 21mm f/2.8 and 35mm f/2 lenses are a joy to use. Their diminutive size and superb optics make them a perfect match for the Alpha 7R II. I'm also enjoying the very clean 10-point starbursts they produce! The 35mm tends to be my 'go-to' wideangle option.

Nikon 50mm f/1.2 AI-s lens

4 A wonderful old lens at any aperture, the Nikon 50mm f/1.2 AI-s is dreamy wide open. I do have some 50mm options that are more lightweight but, particularly for woodland, this is my preferred choice. It's also easy to use with focus assist on the Sony Alpha 7R II.

Sony FE 70-300mm f/4.5-5.6 lens

5 I'm a big fan of compressed landscape photographs and, from

a practical point of view, I prefer to use a zoom lens in order to give me the option of longer focal lengths. Often it is physically impossible to 'zoom with your feet', and this particular lens is a reasonably compact option for such long reach.

ViewCatcher

6 I find a ViewCatcher to be invaluable for considering framing options. It allows me to assess any kind of crop ratio from 1:1 to panoramic. You can often buy these in art shops as they are used a lot by painters.

List of kit Gitzo GT3541LS tripod with Arca Swiss P0 ballhead and Markins lever clamp, Sony Alpha 7R II with Markins L plate, Zeiss Loxia 35mm f/2, Zeiss Loxia 21mm f/2.8, Voigtlander FE 15mm f/4.5, Nikon 50mm f/1.2 AI-s with Novoflex adapter, Sony FE 70-300mm f/4.5-5.6, chamois leather for rain protection/drying, cleaning cloth and lens pen, ViewCatcher, infrared remote control, 2 spare SD cards, 3 spare batteries, Lee Filters kit including ND, ND grads and polariser.



Lizzie Shepherd used her Sony 70-300mm to take this autumnal landscape





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Professor Newman on...

Photographic theory basics

Professor Newman on what happens in front of the aperture and the amount of light that enters an image

This article is the third of a short series of three developing some of the basics of photographic theory considering only that which occurs in front of the aperture. By proceeding in this way, we can abstract away the detail behind the aperture, on the basis that if the camera is working correctly, it must produce an image based entirely on the light coming from the subject to the aperture or entrance pupil. Therefore, what happens in front of the lens aperture determines the essential image, with everything else being implementation detail.

In this article, we consider how much light goes into this image. Light entering the lens from somewhere in the field of view must end up forming the final image, less any losses involved in the optics. As the noise of an image depends ultimately on the

‘Conventionally we state aperture as the relative aperture, the f-number’

number of light particles (photons) forming the image, the total amount of light entering the camera is a critical quantity.

Once again, we have a diagram to illustrate this. The entrance pupil (aperture) diameter is denoted by A , the distance of the subject from the entrance pupil is labelled D and the field of view is shown as F . Somewhere on the object is an infinitesimal point P , which emits light (whether by self-luminance or reflection). The luminous power of this point in the SI system is measured in candelas or lumens per steradian, the steradian being the unit of solid angle. Since the entrance pupil subtends a solid angle from the point P , we can calculate the amount of light that enters the lens from it.

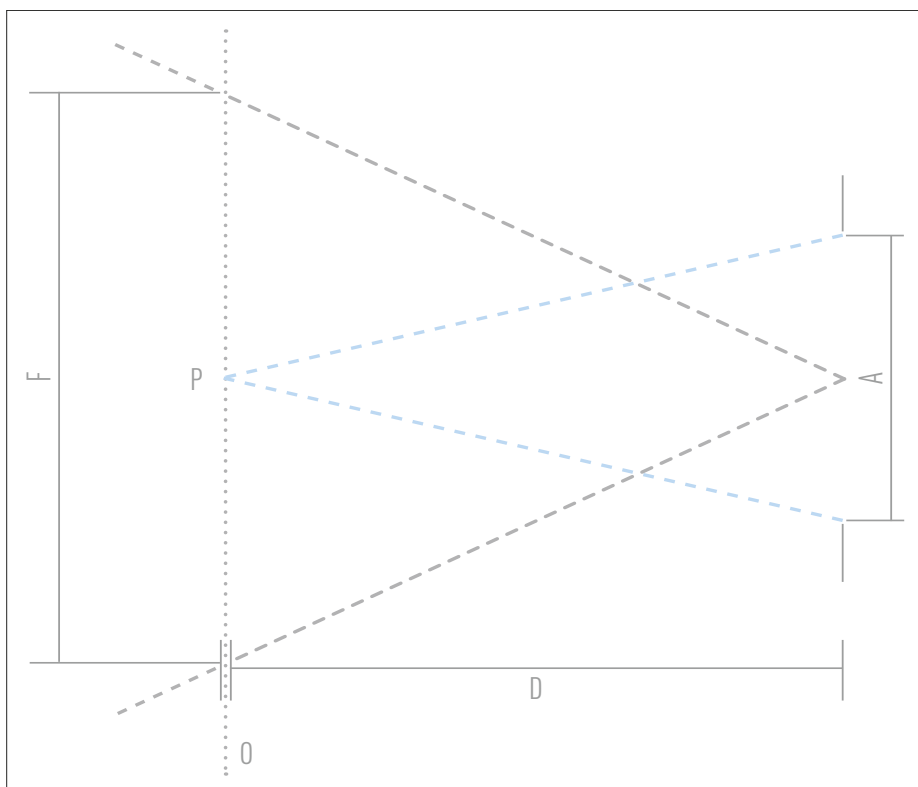
The size of a solid angle in steradians is given by the area of the portion of a sphere that the angle cuts out. In this case the radius of the sphere is D and the area is the area of the aperture, $\pi(A/2)^2$ (assuming that at normal object distance that the flat area across the aperture is a very close approximation to the excised area of a sphere), then the solid angle from P to the aperture is $\pi(A/2)^2/D^2$, making the light flux reaching the lens $L_p \pi(A/2)^2/D^2$ lumens, where L_p is the luminance of the point P .

If we integrate over the whole field of view, across all these infinitesimal point sources, we find the total amount of light making up the image. It is immediately apparent that the amount of light per point is proportional to the square of the aperture diameter or the area of the aperture.

As we expand the angle of view, a greater number of point sources will be included and the lens will capture more light. If the capture system behind the lens expects a constant amount of light in the frame overall (as they generally do), then it is necessary to adjust the size of the aperture in proportion to the field of view.

This is the reason that conventionally we state aperture as the relative aperture, the f-number, rather than the absolute aperture. Rather than the angle of view, we use the focal length, which has two disadvantages. First, the focal length corresponds to an angle of view for only one sensor size, and second it is inversely related to angle of view (as it increases, the latter decreases), which means that f-numbers increase as the light transmittance decreases.

‘Here, the field of view is shown as F ’



The total amount of light entering the camera is a critical quality

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Index to advertisers

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Camera World.....	79
Camtech Photographic Ltd.....	67
Clifton Cameras.....	11
Ffordes Photographic Ltd.....	74-75
Grays of Westminster.....	32-33
Lee Filters	62
London Camera Exchange Ltd.....	71, 78

Nikon UK	Cover: iv
Park Cameras Ltd.....	72-73, Cover: iii
Q Enterprises UK Limited	76-77
Richard Caplan Photographic	66
Ricoh Imaging.....	18-19
Sigma Imaging	23
Srb-Griturn Ltd.....	20
Sony Europe Limited	Cover: ii
Warehouse Express.....	68-70
Classified	80-81

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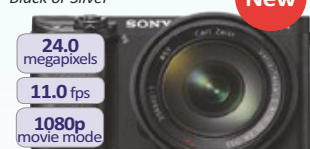
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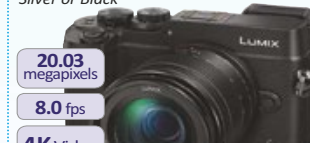
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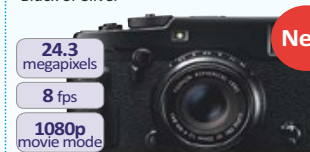
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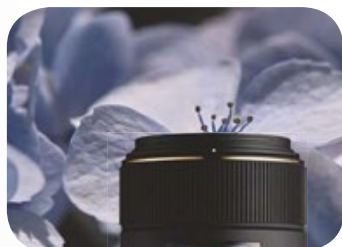
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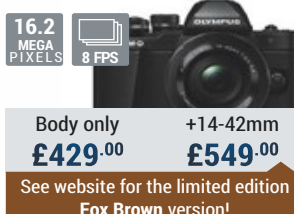
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40-150mm f/2.8 PRO + 1.4x	£1,249.00
75-300mm f/4.8-6.7 ED II	£349.00

See website for even more Olympus lenses!



TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Tamron SP 85mm f/1.8 Di VC USD



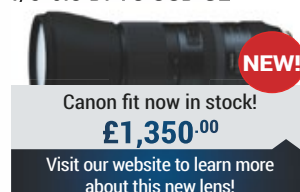
In stock at only **£699.00***
*Price includes £50 cashback from Tamron UK. Ends 15.11.2016

Tamron SP 24-70mm f/2.8 Di VC USD



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Tamron 150-600mm f/5-6.3 Di VC USD G2



NEW!
Canon fit now in stock! **£1,350.00**
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SP 35mm f/1.8 Di VC USD	£599.00	16-300mm f/3.5-6.3 Di II VC PZD	£429.00	AF 28-300mm f/3.5-6.3 XR Di LD	£599.00
SP 45mm f/1.8 Di VC USD	£599.00	SP AF 17-50mm f/2.8 XR Di II VC	£399.00	28-300mm f/3.5-6.3 Di VC PZD	£599.00
SP 60mm f/2.0 Di II LD [IF] Macro	£599.00	SP AF 17-50mm f/2.8 XR Di II LD	£399.00	SP 70-200mm f/2.8 Di LD [IF]	£549.00
SP 90mm f/2.8 Di VC USD	£599.00	18-200mm f/3.5-6.3 Di II VC	£299.00	SP 70-200mm f/2.8 Di VC USD	£1,099.00
SP 90mm f/2.8 Di MACRO VC USD	£369.00	18-200mm f/3.5-6.3 Di III VC	£389.00	70-300mm f/4-5.6 Di LD MACRO	£129.00
SP AF 10-24mm f/3.5-4.5 Di II LD	£419.00	18-270mm f/3.5-6.3 Di II VC PZD	£299.00	SP AF 70-300 f/4-5.6 Di VC USD	£299.00
14-150mm f/3.5-5.8 Di III	£439.00	SP 24-70mm f/2.8 Di VC USD	£799.00	SP 150-600mm f/5-6.3 Di VC USD	£829.00
SP 15-30mm f/2.8 Di VC USD	£929.00	SP AF 28-75mm f/2.8 XR Di LD	£399.00		

PENTAX K-1



The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

In stock at only **£1,799.00** Receive a FREE voucher book with over **£1,500** worth of vouchers to use against selected lenses!

tamrac

See the range of Tamrac backpacks, shoulder bags, lens pouches, compact cases, accessories and more at www.parkcameras.com/ap, or by visiting our Burgess Hill or Central London stores.

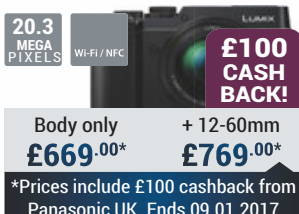


Panasonic LUMIX G80

Wherever your adventure takes you, the G80 packs state-of-the-art 4K Photo capabilities and the latest Dual Image Stabilisation technology into a weather sealed body for maximum flexibility.

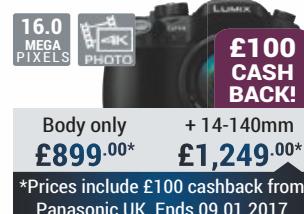
Limited stock now available! Body only **£699.00**
+ 12-60mm **£799.00**

Panasonic GX8



Body only **£669.00*** + 12-60mm **£769.00***
*Prices include £100 cashback from Panasonic UK. Ends 09.01.2017

Panasonic GH4R



Body only **£899.00*** + 14-140mm **£1,249.00***
*Prices include £100 cashback from Panasonic UK. Ends 09.01.2017

Panasonic TZ100



In stock at **£549.00** Available in Black or Silver
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Add a Panasonic DMW-BLG10 spare battery for **£59.99**

PANASONIC LENSES

14mm f/2.5 II Pancake	£329.00
20mm f/1.7 II ASPH	£249.00
45mm f/2.8 Macro	£539.00
42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£769.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£299.00
100-300mm f/4-5.6 O.I.S	£399.00
100-400mm f/4.0-6.3	£1,349.00

See website for even more lenses!

Receive up to an additional **£100 cashback** from Panasonic when purchasing selected lenses with selected G-series bodies. See in store or online for details.

SIGMA LENSES

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Sigma MC-11 Mount Converter



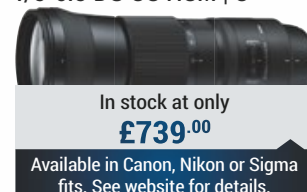
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Sigma 35mm f/1.4 DG HSM - Canon fit



In stock at only **£699.00**
Lens supplied with MC-11 FE mount adapter to fit to your Sony body

Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at only **£739.00**
Available in Canon, Nikon or Sigma fits. See website for details.

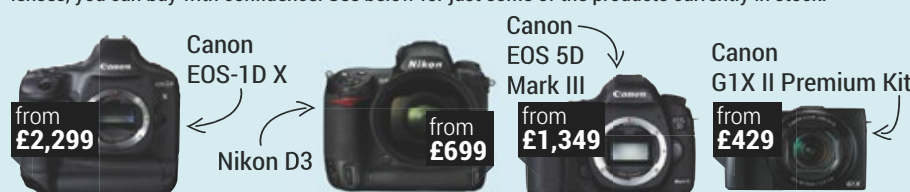
4.5mm f/2.8 Fisheye EX DC	£599.00	300mm f/2.8 APO EX DG	£2,199.00	50-100mm f/1.8 DC HSM Art	£829.00
8mm f/3.5 Circ. Fish EX DG	£599.00	500mm f/4.5 APO EX DG	£3,599.00	50-500mm f/4.5-6.3 OS HSM	£849.00
15mm f/2.8 Diag F/eye EX DG	£499.00	8-16mm f/4.5-5.6 DC HSM	£499.00	70-200mm f/2.8 APO EX DG OS	£729.00
19mm f/2.8 DN	£119.00	10-20mm f/3.5 EX DC HSM	£329.00	70-300mm f/4.0-5.6 DG Macro	£99.00
20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	70-300mm f/4.0-5.6 APO Macro	£149.00
24mm f/1.4 DG HSM	£599.00	17-50mm f/2.8 DC OS HSM	£279.00	120-300mm f/2.8 DG OS HSM	£2,499.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
60mm f/2.8 DN	£119.00	18-250mm DC Macro OS HSM	£279.00	300-800mm f/5.6 EX DG HSM	£5,499.00
85mm f/1.4 EX DG HSM	£619.00	18-300mm f/3.5-6.3 DC Macro	£336.00	1.4x Teleconverter APO EX DG	£179.00
105mm f/2.8 EX DG OS HSM	£319.00	24-35mm f/2 DG HSM Art	£699.00	1.4x Teleconverter TC1401	£229.00
150mm f/2.8 OS Macro	£649.00	24-70mm f/2.8 IF EX DG	£549.00	2.0x Teleconverter APO EX DG	£199.00
180mm f/2.8 EX DG OS HSM	£1,099.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

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We offer a wide range of used and second-hand cameras, all thoroughly quality checked, tested and cleaned, including a full sensor clean on all cameras. Our quality assurance processes have been established to ensure that when you buy used cameras from Park Cameras the experience is stress and hassle free, and with a six-month warranty on most of our photography equipment, including on second hand cameras and lenses, you can buy with confidence. See below for just some of the products currently in stock!

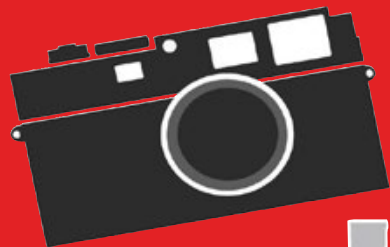


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EOS 1N + E1 Booster.....	E+ £129		
EOS 1 + E1 Booster.....	As Seen £79		
EOS 1 Body Only.....	E+ £79		
EOS 3 Body Only.....	As Seen £59		
EOS 30 Body Only.....	E++ £119		
EOS 300 Body Only.....	E+ £15		
EOS 30E Body Only.....	As Seen £39		
EOS 5 Body Only.....	E+ £59		
10-22mm F3.5-4.5 EFS.....	E+ / E++ £249 - £279		
14mm F2.8 L USM.....	Exc £449		
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049		
15mm F2.8 EF Fisheye.....	E++ £449		
16-35mm F2.8 L USM MKII.....	E++ £879		
17-40mm F4 L USM.....	E++ £339 - £379		
17-85mm F4-5.6 IS USM.....	E+ £139		
18-55mm f3.5-5.6 EFS.....	E+ / E++ £39 - £49		
18-55mm F3.5-5.6 EFS II.....	E+ £39		
18-55mm F3.5-5.6 EFS IS.....	E++ £69		
18-55mm F3.5-5.6 IS STM.....	E++ / Mint- £79 - £89		
20-35mm F3.5-4.5 USM.....	E++ £149		
24mm F1.4 L USM.....	E++ £749		
24mm F2.8 EF.....	E++ £179		
24mm F3.5 L TSE.....	E+ / Mint £699 - £749		
24mm F3.5 L TSE MkII.....	Mint- £1,149		
24-70mm F2.8 L USM.....	E++ £649		
24-70mm f2.8 L USM II.....	Mint- £1,189		
24-70mm f4 L IS USM.....	Mint- £579		
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429		
28mm F1.8 USM.....	E++ £279		
28-200mm F3.5-5.6 USM.....	As Seen £79		
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299		
35-350mm F3.5-5.6 L USM.....	Exc £499		
40mm F2.8 STM.....	E++ £99		
50mm F1.0 L USM.....	Mint- £2,400		
50mm F1.2 L USM.....	E++ / Mint- £749 - £799		
50mm F1.4 USM.....	E++ £179		
50mm F1.8 EF II.....	E++ / Mint- £59		
50mm F1.8 EF Mk1.....	E+ / E++ £79 - £99		
50mm f2.5 EF Macro.....	E+ £139		
55-250mm F4-5.6 EFS IS II.....	E++ £109		
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249		
70-200mm f4 L USM.....	E+ £289		
70-300mm F4-5.6 L IS USM.....	E+ £519		
70-300mm F4.5-5.6 DO IS USM..	E+ / Mint- £299 - £399		
75-300mm F4-5.6 EF III.....	Exc £39		
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199		
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39		
85mm F1.2 L USM MkII.....	Mint- £1,149		
85mm F1.8 USM.....	E++ £199		
100mm F2.8 USM Macro.....	E+ / E++ £239 - £279		
100-400mm F4.5-5.6 L IS USM.....	E+ £579		
135mm F2 L USM.....	E++ / Mint- £549 - £619		
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589		
300mm F4 L USM.....	Exc / E+ £389		
400mm F2.8 L IS USM.....	E+ £3,689		
400mm f4 DO IS USM.....	E++ £2,899		
500mm F4 L IS USM.....	E+ £3,749		
500mm F4.5 L USM.....	E+ £2,189		
600mm F4 FD (EOS Mounted).....	E+ £749		
600mm F4 L IS USM.....	E++ £5,199		
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889		
Contax 35-70mm F3.4 MM.....	E++ £279		
Contax 35-135mm F3.3-4.5 MM.....	E++ £399		
Sigma 10-20mm F4-5.6 DC HSM E+ / Mint- £179 - £219			
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E++ £289		
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £449		
Sigma 35mm F1.4 DG HSM A.....	Mint- £469		
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399		
Sigma 70mm F2.8 EX DG Macro.....	E++ £169 - £179		
Sigma 70-200mm F2.8 EX APO HSM.....	E+ £199		
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299		
Sigma 170-500mm F5-6.3 Apo.....	E+ £149		
Sigma 180mm F3.5 EX Macro APO.....	E++ £349		
Sigma 300mm F2.8 Apo.....	Unused £299		
Sigma 300mm F2.8 Apo DG HSM ...	E++ £1,289 - £1,499		
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159		
Sigma 400mm F5.6 AF.....	E+ £79		
Sigma 400mm F5.6 Apo.....	E+ £79 - £125		
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739		
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259		
Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	As Seen £79		
Tamron 28-300mm F3.5-6.3 LD Asph.....	E++ £69		
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189		
Tamron 90mm F2.8 SP AF Macro..	E+ / E++ £159 - £219		
Tamron 500mm F8 SP Reflex.....	E++ £99		
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469		
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329		
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199		
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179		
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199		
Tokina 50-135mm F2.8 DX ATX.....	E++ £299		
Tokina 300mm F2.8 ATX SD.....	E+ £599		
Zeiss 28mm F2 ZE.....	E+ £465		
Zenit 16mm F2.8 MC.....	E+ £129		
Sigma 1.4x AF Tele Converter.....	E+ £59		
Sigma 1.4x Apo EX Converter.....	E++ £99		
1.4x EF Extender.....	E+ / E++ £119		
2x EF Extender.....	As Seen / E++ £79 - £159		
2x EF MkII Extender.....	E+ / E++ £149 - £179		
Life Size EF Converter.....	E++ £69		
Metz 15 MS-1 Flash.....	E++ £159 - £179		
Metz 50AF1 Digital.....	E++ £79		
Nissin Di622 Speedlite.....	E+ £49		
220EX Speedlite.....	E+ £39		
300EZ Speedlite.....	E+ / E++ £9 - £29		
380EX Speedlite.....	E+ £49		
420EX Speedlite.....	E+ £59		
420EZ Speedlite.....	E+ £25		
430EX II Speedlite.....	E++ £119		
430EX Speedlite.....	E+ / E++ £89 - £99		
430EZ Speedlite.....	E+ / E++ £25 - £29		
540EZ Speedlite.....	E+ / E++ £29 - £39		
550EX Speedlite.....	Exc / E++ £79 - £109		
580EX MkII Speedlite.....	E+ / E++ £169 - £199		
580EX Speedlite.....	E+ £139		
600EX-RT Speedlite.....	Mint- £359		
90EX Speedlite.....	E+ £49		
ML3 Macrolite.....	E++ £39		
MR-14EX Macro Ringlite.....	E+ / E++ £169 - £179		
ST-E2 Transmitter.....	E+ / Mint- £59 - £69		
ST-E3 RT Transmitter.....	Mint- £199		
Tripod Mount Ring A (W).....	Mint- £49		
Tripod Mount Ring All (W).....	E++ £75		
Tripod Mount Ring B (B).....	Mint- £49		
Rode Videomic.....	E++ £69		
Digital Mirrorless			
Fuji Finepix X100.....	E++ / Mint- £349		
Fuji Finepix X100s Silver.....	Mint- £499		
Fuji Finepix X100T - Black.....	Mint- £699		
Fuji X-E1 Black Body Only.....	E++ £179		
Fuji X-E2 Chrome Body Only.....	Mint- £329		
Fuji X-Pro1 Body Only.....	E++ £299		
Fuji X-Pro2 Body Only.....	E++ £1,189		
Fuji X-T1 Body + Vertical Grip.....	E++ £599		
Fuji X-T1 Body Only.....	E++ £499		
Olympus Pen-F Black Body Only.....	Mint £799		
Olympus E-M5 MkII Body + BLD-8G Grip.....	Mint- £669		
Olympus E-M5 MkII Body Only.....	E++ £589		
Olympus E-M1 Black Body Only.....	E++ £499		
Olympus E-P2 Black Body Only.....	E+ £79		
Olympus E-P5 Silver Body Only.....	E+ £279		
Olympus E-PL2 Body Only.....	E++ £129		
Olympus E-PM1 Body Only.....	E++ £59		
Panasonic G1 Body Only.....	E++ £59		
Panasonic G3 Body Only.....	E+ £69		
Panasonic GF-1 Body Only.....	E++ £55 - £59		
Panasonic GF-5 Body Only.....	E++ £79		
Panasonic GH-2 Body Only.....	E++ £189		
Panasonic GX1 Body Only.....	E++ £99		
Panasonic GX80 Body Only.....	Mint- £399		
Samsung NX10 + 18-55mm.....	E++ £149 - £159		
Sony A6300 + 16-50mm.....	Mint- £849		
Sony A7R II Body Only.....	Mint- £2,499 - £2,699		
Sony NEX3 + 18-55mm.....	E+ £95		
Sony NEX5 Body Only.....	E+ £89		
Sony NEX7 + 16-50mm.....	E++ £389		
Fuji X Lenses			
14mm F2.8 XF.....	E++ £539		
18-55mm F2.8-4 XF.....	E++ £279		
18mm F2 XF R.....	E+ £179		
23mm F1.4 XF R.....	E+ £549		
35mm F2 XF WR - Silver.....	Mint- £289		
50-230mm F4.5-6.7 OIS XC.....	E+ / Mint- £189 - £239		
Samyang 300mm F6.3 Reflex EDE++ / Mint- £179 - £189			
Zeiss 12mm F2.8 Touit X.....	Mint- £549		
4/3rds Lenses			
Olympus 7-14mm F4 ED Zuiko.....	E++ £549 - £579		
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £195 - £249			
Olympus 12-60mm F2.8-4 ED SWDE+ / E++ £249 - £349			
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489		
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59		
Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++ £119 - £129			
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249		
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199		
Olympus 35mm F3.5 Macro Zuiko.....	E++ £89 - £99		
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89		
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £45 - £59		
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429		
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295		
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249		
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £219		
Olympus EC14 Tele Converter.....	E++ £199		
Olympus EC20 2x Tele ConverterE++ / Mint- £199 - £229			
Micro 4/3rds Lenses			
Panasonic 7-14mm F4 G Vario.....	E++ £549		
Panasonic 12-32mm F3.5-5.6 OIS G.....	Mint- £159		
Olympus 12-50mm F3.5-6.3 M Zuiko.....	E++ £129		
Walimex 12mm F2.2 CS NCS.....	Mint- £219		
Panasonic 14-42mm F3.5-5.6 Asph OIS ...E++ £69 - £79			
Olympus 14-42mm F3.5-5.6 M.Zuiko ED..E++ £49 - £79			
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £119 - £129		
Olympus 17mm F2.8 M.Zuiko.....	Mint- £129		
25mm F0.95 Nokton.....	E+ £439		
Olympus 25mm F1.8 M.Zuiko.....	Mint- £229		
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Exc / Mint- £99 - £159		
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E++ / Mint- £119		
Panasonic 45-175mm F4-5.6 Asph Vario PZ.....E++ £179			
Panasonic 45-200mm F4-5.6 OIS.....	E++ £169		
Olympus 75-300mm F4.8-6.7 ED M.Zuiko.....	E++ £279		
Sony NEX Lenses			
18-55mm F3.5-5.6 OSS.....	Mint- £89		
20mm f2.8 E.....	Mint- £189		
55-210mm F4.5-6.3 OSS.....	Mint- £129		
70-200mm f4 G OSS FE.....	Mint- £939		
Sigma 19mm F2.8 DN - A.....	Mint- £89		
Sigma 30mm F2.8 DN - A.....	Mint- £89		
Sigma 30mm F2.8 EX DN.....	Mint- £89		
Digital SLR Cameras			
Canon EOS 1DX Body Only.....	E+ / E++ £2,649 - £2,749		
Canon EOS 1D MKIV Body Only.....	As Seen / E++ £799 - £1,499		
Canon EOS 1D MkII Body Only..As Seen / E+ £199 - £299			
Canon EOS 7D + BG-E7 Grip.....	E+ £469		
Canon EOS 6D Body Only.....			



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65mm F3.5 Elmar + 16464k Tube..... E+ £349
75mm F2 Apo M Black 6bit..... E++ £1,649 - £1,699
75mm F2.4 M Black 6bit + Hood..... Mint- £1,149
75mm F2.5 M Black 6bit..... E++ £719
90mm F2 Apo M Black..... E++ £1,649
90mm F2 Apo M Black 6bit..... E++ £1,649 - £1,879
90mm F2 M Black..... E++ £799 - £949
90mm F2.4 M Black 6bit + Hood..... Mint- £849
90mm F2.5 Black 6 BIT + Hood..... E++ £799
90mm F2.8 Black..... As Seen £199
90mm F2.8 Chrome..... As Seen / E+ £179 - £249
90mm F2.8 M Black..... E+ / E++ £699 - £799
90mm F4 C Elmar..... E++ £199 - £249
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SB22S Speedlight..... E+ £35
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SB25 Speedlight..... E+ / E++ £39 - £49
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Canon










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More Epson inks >>>

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Available in Burgundy or Blue.



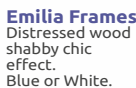
Travel Albums
Over a dozen designs in stock.



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Multiple different designs available.



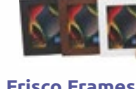
Grafton Albums
Available in Burgundy or Blue.



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
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T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99

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No.301 Colour 3ml	£13.49
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No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
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No.344 Colour 21ml	£12.99
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6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
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A3 25 sheets	£31.99
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A4 50 sheets	£18.99
A3 50 sheets	£51.99
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A3 50 sheets	£109.99
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A4 25 sheets	£18.99
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A3 50 sheets	£35.99
A3+ 50 sheets	£47.99
Panoramic 25 sheets	£26.99
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PF Gloss 270gsm:	
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 50 sheets	£47.99
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A4 50 sheets	£12.99
A3 50 sheets	£26.99
A3+ 50 sheets	£35.99
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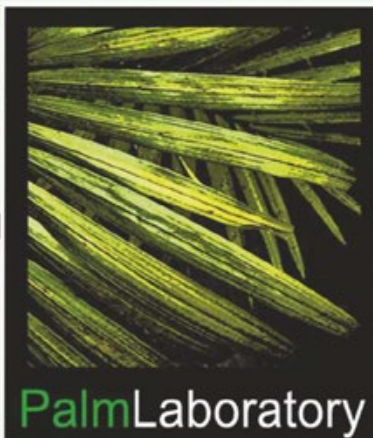
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Final Analysis

Roger Hicks considers... 'Kodak', from *I Live in a Ghost Town*, 2006-2015, by Thibaut Derien

Which of you by taking thought can add one cubit unto his stature? Physically, no one. But if we take both thought and pains with our photography, our photographic stature can grow considerably.

At first sight, this picture is little more than a very well-executed snapshot: a record of the sort of thing we have all noticed hundreds of times, and probably photographed dozens of times. What we haven't done is taken thought about the deeper implications of our subject matter, and rarely do we take the pains necessary to get anything that is technically much better than a snapshot.

With his 'Ghost Town', though, Thibaut Derien (www.derien.fr) reminds us how suddenly the world changes, albeit often bit by tiny bit. One day, we notice that a shop that has seemingly been there forever has closed its shutters for the last time. The months, the years, even the decades roll by. The shop does not re-open. Its customers have migrated to chain stores and online vendors, as there is simply not enough of a living any more for a small specialist shopkeeper. Or he or she has grown too old, and fallen into retirement just as the small shop has fallen into commercial irrelevance.

As soon as we stop to think about it, this is all common enough. That's the point, though. Mostly, we don't stop to think about it. Derien changes that. He forces us to think. His book, *J'Habite Une Ville Fantôme* (Les éditions du Petit Oiseau, ISBN 978-2-95526-290-0) contains a mere 55 pictures in its 96 pages, but it is powerful.



'He is living in the past as well as the present, inspired by the back streets, the suburban shopping areas, the dying centres of towns'

Much of that power lies in the formality of the images: perfect, architectural, square-on. Their apparent artlessness and lack of interpretation owes something to the 'New Objectivity' of the Düsseldorf school, but unlike most of the things in photographs taken by the Bechers and their followers, the subject matter is actually interesting to most people. Think of composing a similar

book, using your own pictures, and you soon appreciate Derien's deadpan skill.

Then consider the title of the series: 'I Live in a Ghost Town'. The photographer has chosen to live there. No one forced him. He is living in the past as well as the present, inspired by the back streets, the suburban shopping areas, the dying centres of towns where the shops have been killed by

supermarkets on the outskirts. All too many people imagine that their concerns, their preconceptions, the things they notice, are of little or no interest to others. This is too self-effacing. To be sure, their pictures may be ignored by many, but equally, if they strike a chord with some, they have succeeded as photographers. How many of us can say the same thing?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Yan.**

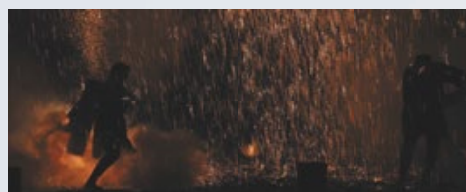


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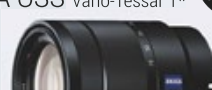


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